SAṄGĪTA RATNĀKARA
OF
ŚĀRṄGADEVA

Sanskrit Text and English Translation with Comments and Notes

Chapters II-IV

English translation by
Dr. R.K. SHRINGY
Under the Supervision of
Dr. PREM LATA SHARMA

Vol. II

Munshiram Manoharlal Publishers Pvt. Ltd.

ISBN 81-215-0466-4 (vol. II)
First published 1989
© 1989, Shringy, Ravindra Kumar
Sharma, Prem Lata

Published by Munshiram Manoharlal Publishers Pvt. Ltd., Post Box 5715, 54 Rani Jhansi Road, New Delhi-110055 and printed at Roopabh Printers, 4/115 Vishwas Nagar, Shahdara, Delhi-110032.

Contents

Transliteration Code vii
Abbreviations viii
Introduction ix
Acknowledgements xv
Detailed Contents
Sanskrit xvii
English xxv

CHAPTER II
The Discernment of Rāga-s (Rāgavivekādhyāya) 1-144

CHAPTER III
Miscellaneous Topics (Prakīrṇakādhyāya) 145-208

CHAPTER IV
The Prabandha-s (Prabandhādhyāya) 209-324

Half-line Śloka-Index 325-47
Word-Index 348-97

Transliteration Code

Devanāgarī script	*Roman script*
1. Vowels:	
(i) short—अ, इ, उ, ऋ, ऌ	a, i, u, ṛ, ḷṛ
(ii) long—आ, ई, ऊ	ā, ī, ū
(iii) dipthongs—ए, ऐ, ओ, औ	e, ai, o, au
(iv) anusvāra— ं , and visarga— ः	ṁ, and ḥ
2. Consonants:	
(i) gutturals—क्, ख्, ग्, घ्, ङ्	k, kh, g, gh, ṅ
(ii) palatals—च्, छ्, ज्, झ्, ञ्	c, ch, j, jh, ñ
(iii) linguals —ट्, ठ्, ड्, ढ्, ण्	ṭ, ṭh, ḍ, ḍh, ṇ
(iv) dentals—त्, थ्, द्, ध्, न्	t, th, d, dh, n
(v) labials—प्, फ्, ब्, भ्, म्	p, ph, b, bh, m
Semivowels—य्, र्, ल्, व्	y, r, l, v
Sibilants—श्, ष्, स्	ś, ṣ, s
Sonant aspirate—ह्	h

Metrical symbols	*Tonal symbols*
(i) *laghu*—I short	*Ṣadja*—sa, *Madhyama*—ma,
(ii) *guru*—S long	*Ṛṣabha*—ri, *Pañcama*—pa,
(iii) *pluta*—Ŝ prolonged or elongated	*Gāndhāra*—ga, *Dhaivata*—dha, *Niṣāda*—ni

Abbreviations

Ad. ed.	Adyar edition of *Saṅgītaratnākara*
Bṛ. D.	*Bṛhaddeśī* of Mataṅga, Trivandrum Sanskrit Series, 94, 1928
G. O. S.	Gaekwad Oriental Series
I. M. J.	*Indian Music Journal*, Delhi
K.	*Kalānidhi*, commentary of Kallinātha on *S. R.*
Lit.	Literally
N. S.	*Nāṭyaśāstra* of Bharata, G.O.S.
P. L. S.	Prem Lata Sharma
S	*Sudhākara*, commentary of Siṁhabhūpāla on *S. R.*
S. R.	*Saṅgītaratnākara*
S. Rāj.	*Saṅgītarāja* of Kumbhakarṇa, (Rāṇā Kumbhā) Banaras Hindu University, vol. I, 1963
S.S. Sāra	*Saṅgīta-samayasāra* of Pārśvadeva, Trivandrum Sanskrit Series, 1925

Introduction

Prefatory Note

The second volume of the translated and annotated edition of *Saṅgīta-ratnākara* is being presented with a mixed feeling of sorrow and joy; sorrow due to the sad demise of Dr. R.K. Shringy in December 1983, while the book was in the press and joy because the book is at last seeing the light of the day after being in press for about six years. Scholars and students have been eagerly awaiting the second volume for ten years ever since the publication of the first volume in 1978. This volume contains the second, third and fourth chapters of the text dealing with *rāga-s*, miscellaneous topics and *prabandha-s* respectively. Observations on these three chapters are presented here in the same sequence.

Rāga-s

The name of the chapter dealing with *rāga-s* is *Rāga-viveka* i.e. discernment of *rāga-s* and this nomenclature implies that the author felt the need of discriminating between those *rāga-s* that were current in his times and those that had becomes obsolete. This title is justified by his treatment of this topic; he has tried to strike a balance between the dual responsibility of recording earlier tradition on the one hand and current practice on the other. Mataṅga's *Bṛhaddeśī* is the main source of earlier material for Śārṅgadeva, the author of *S. R.* and in comparison to the former, the latter text bears the following distinctive features.

(a) While Mataṅga accepts seven *gīti-s*, Śārṅgadeva speaks of only five, excluding *Bhāṣā* and *Vibhāṣā*. This is a more rational approach because the first five *gīti-s* stand for stylistic differences in the rendering of *Grāma-rāga-s* and *Grāma-rāga-s* are classified according to them, *Bhāṣā-s* and *Vibhāṣā-s* are derivative varieties of *Grāma-rāga-s* and hence they could not be categorised at par with the first five *gīti-s* viz. *Śuddhā*, *Bhinnā*, *Gauḍī*, *Rāga* or *Vesarā* and *Sādhāraṇī*.

(b) Mataṅga's *Bṛ. D.* describes *Grāma-rāga-s* according to their grouping under the five *gīti-s*; i.e. *Śuddha*, *Bhinna*, *Gauḍa*, *Vesara* and *Sādhāraṇa rāga-s* of both the *Grāma-s* are described in the order of the five *gīti-s*.

S. R. follows the above scheme only partially. Seventeen *Grāma-rāga-s*

i.e. three each of the *Śuddhā*, *Bhinnā*, *Gauḍī* and *Vesarā gīti-s* and five of the *Sādhāraṇī gīti* are described in the accepted order. The remaining thirteen out of the thirty *Grāma-rāga-s* enumerated in *S. R.*, 2.1.8-14, are described alongwith their derivative varieties and the order of their treatment is not in accordance with that of the *gīti-s* or the *grāma-s*. This treatment mixes these thirteen *Grāma-rāga-s* with two *upa-rāga-s* which are also the origin of *rāgāṅga-s* (and are described at par with *Grāma-rāga-s*) as well as with *bhāṣāṅga-s* and *bhāṣā-s*. The author has treated these thirteen *rāga-s* not in their own right, but as the origin of current *rāga-s* of his times in the categories of *rāgāṅga*, *bhāṣāṅga* and *upāṅga* as well as one *Bhāṣā* and one *Vibhāṣā*. Hence their sequence is determined by the relative importance of their derivative *rāga-s* rather than by their own position according to *gīti* or *grāma*. Thus, *S. R.* has virtually divided the thirty *Grāma-raga-s* handed down by textual tradition into two categories, one of those that had lost relevance in the current practice of his time and the other of those which stood out as the origin of some of the current *rāga*-forms.

(c) *S. R.* adds another dimension to the description (*lakṣaṇa*) of *Grāma-rāga-s* viz. the prescription of season and specific part of the day in their usage as well as *devatā* at the esoteric level in addition to the specific juncture (*sandhi*) or situation of drama which was already prescribed in *Bṛ. D.* Notated *ākṣiptikā-s* are also added by *S. R.* for each *Grāma-rāga*.

(d) *S. R.* enumerates eight *upa-rāga-s*, although it describes only two of them without specifying them as such. *Bṛ. D.* does not mention this category; three out of these eight viz. *takkasaindhava*, *revagupta* and *pañcamaṣāḍava* are, however, described in that text under *Grāma-rāga-s*.

(e) The section of *Bṛ. D.* dealing with *Deśī-rāga-s* breaks off in its very beginning. But *S. R.* gives a detailed treatment of *Deśī-rāga-s* in four categories, viz. *rāgāṅga*, *bhāṣāṅga*, *kriyāṅga* and *upāṅga*. The citation from *Bṛ. D.* found in Kallinātha's commentary on *S. R.*, 2.2.1—enumerates only three categories omitting the last one viz. *upāṅga*. Thus *upāṅga* could be taken as a later addition.

(f) *S. R.* adds a new (unqualified) category by way of *rāga* which is neither put under *Mārga* nor *Deśī*. Twenty names are given under this category, but only ten are described. Curiously enough, most of these *rāga-s* (that are described) are derived directly from *jāti-s* and are assigned to a specific *grāma*. This would suggest that they were designed as being parallel to *Grāma-rāga-s* and were the product, so to say, of an attempt to retrieve a lost tradition. *S. Rāj.*, 2.2.1.20 c d-23, however, discards this category, saying that it has no specific characteristic that would justify its distinctive entity.

(g) Although *S. R.* describes a much smaller number of *Bhāṣā-s*, *Vibhāṣā-s* etc. it adds a new dimension to their description and this is the mention of specific *gamaka-s* like *āhata*, *kampita*, *sphurita* etc. *Deśī-rāga-s* grouped

under the four categories viz. *rāgāṅga*, *bhāṣāṅga*, *kriyāṅga* and *upāṅga* are also described in similar terms. The following references would confirm this point:

Name	*Category*	*Descriptive phrase*
Toḍi	*Rāgāṅga*	*Kampra-pañcamā* (with a shakeful *pañcama*)
Gurjarī	*Rāgāṅga*	*Tāḍitā* (a synonym of *āhata*, name of a *gmaka*)
Deṭākhyā	*Rāgāṅga*	*Sphurita-gāndhāra* (with *sphurita gamaka* on *gāndhāra*)
Ragantī	*Bhāṣāṅga*	*Sphurita-dhaivatā* (with *sphurita gamaka* on *dhaivata*)
Simhali-kāmodā	*Upāṅga*	*Kampra-dhaivatā*
Chāyānaṭṭā	*Upāṅga*	*Kampita-niṣāda-gāndhārā*
Kolāhalā	*Bhāṣā*	*Gamakānvitā* (full of *gamaka*)
Chevāṭī	*Bhāṣā*	*Gamaka-saṁyutā* (full of *gamaka*)
Malhārī	*Upāṅga*	*Tāḍitā* (see *gujarī* above)
Deśavāla-gauḍa	*Upāṅga*	*Āndolita ṣadja* (*āndolita gamaka* on *ṣadja*)
Turuṣka-gauḍa	*Upāṅga*	*Mandra-tāḍitā* (*āhata gamaka* in the lower register)
Drāviḍa gauḍa	*Upāṅga*	*Prasphurat-ṣaḍja-pañcama* (*sphurita gamaka* on *ṣadja-pañcama*)
Saurāṣṭrī	*Bhāṣā*	*Gamkānvitā* (full of *gamaka*)
Saindhavī	*Bhāṣā*	*Gamaka-sāndrā* (dense with *gamaka-s*) and *laṅghita* (skipped) *svara-s*

The seven points given above presenting a comparative view of the treatment of *rāga-s* in *Bṛ. D.* and *S. R.* evince two definite trends of the post-Matanga period viz. (1) inclusion of non-dramatic elements like season, time of the day, *devatā* etc. in the description of *Grāma-rāga-s* and (2) description of *Deśī rāga-s* and *Bhāṣā-s* in terms of generic and specific *gamaka-s*. Both these trends are very significant. The author's complete silence about *rāga-dhyāna* (visual contemplation of *rāga-s*) is also notable.

Miscellaneous Topics

The third chapter dealing with miscellaneous topics evinces a definite bias towards vocal music. The *vāggeyakāra* (composer of text and music of song), the good and bad qualities of a singer, five types of singers, threefold singers (solo, duet and ensemble), songstresses, types of voice, excellences of voice, blemishes of voice, *śārīra* (gifted voice), *gamaka*, *sthāya*, *ālapti*, the ensembles of male and female vocalists, all these are directly related to vocal music. The good and bad qualities of instrumentalists are dealt with in the sixth chapter. The main source of the treatment of most of these topics is Someśvara's *Mānasollāsa*. (Gaekwad Oriental Series, no.

138). For *sthāya-s* Pārśvadeva's *Saṅgīta-samayasāra* which is most probably more or less a contemporary of *S. R.* could be said to be a source or a parallel document of this excellent analysis of melodic phrasing and rendering. The main difference between these two texts in this context is that while *S. R.* represents the Sanskritised version of the terms forming part of this concept, *S.S. Sāra* represents the Prākṛta version. The word *sthāya* itself is a Sanskritised version of *ṭhāya*. This chapter is of great relevance to our contemporary music. The description of *sthāya-s* under two categories viz. those that were known earlier (*pūrva-prasiddha*) and those that were known in the author's time (*adhunā-prasiddha*) bears testimony to the author's concern for recording earlier tradition and current practice.

Prabandha-s

S. R. equates *prabandha* with *gāna* of *N. S.* which is contra-distinct from *Gāndharva* and *gāna* in its turn is identified with *Deśī*, while *Gāndharva* is identified with *Mārga*. This identification is not quite valid because the earlier pair of *Gāndharva-gāna* is not identical with the later pair of *Mārga-Deśī*, the former being more closed and guarded and the latter being comparatively wider in comprehension and more loose. Anyway, *prabandha* is accepted as part of *Deśī* and this fact is handed down by *Bṛ. D. S. R.*'s treatment of *prabandha* is nearer to that of Nānyadeva's *Bharata-bhāṣya* and Someśvara's *Mānasollāsa* than to *Bṛ. D.* which, of course, is the first extant text to speak of *prabandha-s*.

Three names of *nibaddha-gāna* (composed or pre-determined music) are given in *S. R.* viz. *prabandha*, *vastu* and *rūpaka*; but they are not defined. *S. Rāj.* (2.4.2.3 c d-6) tries to distinguish the three as follows, although he concedes that they are synonymous.

Prabandha—that composition which is comprised of all the six *aṅga-s* and four *dhātu-s*.

Vastu - that composition which has a lesser number of *aṅga-s* and *dhātu-s* i.e. some of them are omitted.

Rūpaka - that composition where the dramatic element is predominant.

Neither *S. R.*, nor any other text (not even *S. Rāj.*) makes a specified use of these three names. *Prabandha* is the name that is widely used and *S. R.* uses the word *rūpaka* only in two contexts viz. in the compound *Rūpakālapti* standing for the improvised elaboration alongwith the composition and while analysing the elements of novelty in a composition It is not clear as to why the word *rūpaka* has been used there instead of *prabandha* which has otherwise dominated the scene without exception. *Vastu* has not been used at all.

The basis of the threefold division of *prabandha* as *Sūḍa* (including its sub-type *Sālaga sūḍa*), *Ālikrama* or *Āliṣaṁśrita* and *Viprakīrṇa* is not clear and the same has not been indicated at all in *S. R. S. Raj.* (2.4.2.36 a b) says for *Viprakīrṇa prabandha-s* that they were fit to be sung as unconnected pieces i.e. each one is self-sufficient. This suggests that the other two categories viz. *Sūḍa* and *Ālikrama* imply a series of compositions that are interlinked like the 24 songs in *Gīta-Govinda* of Jaideva. But it is not possible to verify this suggestion on account of paucity of illustrative material; whatever little is available in *Mānasollāsa* is not adequate for this purpose. If this question of presence or absence of interlinking among compositions is set aside, then the following characteristic features of these categories collectively or individually stand out on close scrutiny.

(a) The various combinations of six *aṅga-s* viz. *svara* i.e. solfa syllables, *tāla*, *pada* (verbal structure), *tena* (the syllabic unit '*tena*' standing for 'That' — Ultimate Reality), *pāṭa* (drum-syllables), *biruda* (eulogistic epithets) do not at all play a part in the *Sūḍa prabandha-s*. All the eight varieties in this category are made up of only two *aṅga-s* viz. *pada* and *tāla*. Hence the arrangement of other *aṅga-s* is not responsible for the creation of variety in the *Sūḍa* category, whereas it is so in the other two categories viz. *Ālikrama* and *Viprakīrṇa*. In the varieties of *Sūḍa* however, *gāna-bheda* (the order of repetition of the *dhātu-s* or sections) does play an important role.

(b) The *udgrāha* (introductory section) is generally bigger than the *dhruva* (the section that is constant due to repetition or due to being indispensable) or it is at least of equal length with the *dhruva*, very seldom it is smaller. Hence *dhruva* tends to find a position almost in the middle of a composition and not in the beginning, as is the case today with the *sthāyi* which could be equated with *dhruva*. The *Sālaga-sūḍa prabandha-s* embody a marked deviation from this location of *dhruva*. The first *prabandha* of this category is known as *dhruva* and there the first half of *udgrāha* is treated as *dhruva*, thus shifting the location of *dhruva* from the middle to the beginning. Thus the *Sālaga-sūḍa-s* are closer to our contemporary practice. It should be noted here that *Sālaga-sūḍa prabandha-s* were later accorded a separate category called *gīta* in the scheme of *caturdaṇḍī* or four rods viz. *ālāpa*, *ṭhāya*, *gīta* and *prabandha* (see *Caturdaṇḍi Prakāśika*, 8.1-4).

(c) Although four *dhātu-s* (sections) are spoken of with a fifth one called *antara* prescribed for *Sālaga-sūḍa-s*, really speaking the maximum number of *dhātu-s* that could find place in a *prabandha* is four, because *melāpaka* is forbidden where *antara* is prescribed. Even so, the majority of *prabandha-s* has only three *dhātu-s* viz. *udgrāha*, *dhruva* and *ābhoga*, because *melāpaka* is generally optional even when it is prescribed.

(d) Inscription (*aṅkana*) of the name of the composer (*gāta*-singer), the *nāyaka* (hero) or *stutya* (the object of eulogy) and of the *prabandha* is prescribed in the *ābhoga*. Even when the text omits this prescription, Kallināṭha invariably supplies it. Because of the requirement of inscription, the *ābhoga* is prescribed to be composed of *pada* (unspecified verbal text). Inscription of the name of *prabandha* is prescribed only in two cases, viz. *gadya-prabandha* and *pañcatāleśvara*, but the illustrations found in Someśvara's *Mānasollāsa* contain this inscription in many cases.

(e) The *Ela prabandha*, the first in the *Sūda* category (qualified as *Śuddha-sūda* with reference to *Sālaga-sūda*) is given a special treatment, the origin of its four primary varieties is traced to the four Veda-s, *devatā-s* (presiding deities) are mentioned for its sixteen *pada-s* or components, ten *prāṇa-s* are allocated to ten of its sixteen components etc. Similarly, *dhruva*, the first out of the seven *Sālaga-sūda-s* is given a special and elaborate treatment; its sixteen varieties are described in terms of number of syllables of text, *tāla*, *rasa*, benefit accruing to the singer (composer) and his patron.

(f) Numerous varieties of many *prabandha-s* have been spoken in terms of a corresponding variety of *tāla-s* and both have been given identical names. Metre (*chandas*) also plays an important role in the creation of many varieties and sub-varieties of *prabandha-s*.

(g) Although *prabandha* belongs to a category of music independent of drama, it has inherited the tradition of *viniyoga* (specific application) in terms of *rasa-s*, private or public situations, and seen benefit (*dṛṣṭa phala*).

(h) Although *prabandha* is said to be composed in *Deśi-rāga-s* and *Deśi-tāla-s*, hangovers of the *Mārga* tradition are strewn here and there. For example, the *Pañcatāleśvara prabandha* is described in terms of all the five *Mārga-tāla-s*.

The chapter ends with a short discussion of the factors responsible for novelty in a given composition. This is a very interesting and significant part of the treatment of *prabandha*.

Reference is invited to the following research papers on some of the points made out here.

1. '*Sūlādi-s* and *Ugābhoga-s* of Karnataka Music' by R. Sathyanarayana, published by Varalakshmi Academy, Mysore.
2. '*Dhruva* in *Dhrupad*' Prem Lata Sharma.
3. 'Signature in *Dhrupad* Song-texts and the Problems Arising Therefrom'—Prem Lata Sharma.

(No. 2 and 3 published in *Dhrupad*, Annual no. 2, 1987 by All India Kashiraj Trust, Fort, Ramnagar, Varanasi).

Word-Index

The subject matter of the present volume is different from that of the first volume because it is abundant with nominal terms that do not involve an elaboration of the concepts they stand for. Hence a word-index indicating the context(s) of each term has been prepared, but a glossary in English has not been attempted. This departure from the pattern of word-index-cum-glossary adopted in the first volume has been dictated by the contents of this volume. It is hoped that the readers will find this index useful.

Acknowledgements

Grateful acknowledgements are due to the following:

The University Grants Commission for granting a fellowship under the Book-writing scheme.

Members of the Department of Musicology, Banaras Hindu University for their direct and indirect help.

Sri Devendra Jain of Munshiram Manoharlal Publishers for taking up the publication of this volume.

Varanasi
January 1989

PREM LATA SHARMA

विस्तृत विषयसूची

द्वितीयो रागाध्यायः

ग्रामरागोपरागरागभाषाविभाषान्तरभाषाविनेकाख्यं प्रथमं प्रकरणम्

श्लोक संख्या

(i) ग्रन्थकृत्प्रतिज्ञा — १
(ii) पञ्चधा ग्रामरागाः — २ क ख
(iii) पञ्चगीतयः — २ ग-७
(iv) ग्रामरागोद्देशः — ८-१४
(v) उपरागोद्देशः — १५, १६ क ख
(vi) रागोद्देशः — १६ ग-१८
(vii) भाषाजनकरागोद्देशः — १९-२१ ख
(viii) भाषाविभाषान्तरभाषोद्देशः — २१ ग-४३
(ix) भाषाभेदाः — ४४-४७

रागाङ्गादिनिर्णयाख्यं द्वितीयं प्रकरणम्

(i) उपोद्घातः — १-३
(ii) प्राक्प्रसिद्धरागाः — ४-९ ख
(iii) अधुनाप्रसिद्धरागाः, रागाणां सम्मिलितसङ्ख्या, निरूपणक्रमश्च — ९ ग-२०
(iv) प्राक्प्रसिद्ध-ग्रामराग-निरूपणम् — २१-६७ ख
1. शुद्धसाधारितः — २१-२७ ख
(क) तल्लक्षणम् — २१-२३ ख
(ख) रागालापलक्षणम् — २३ ग-२४
(ग) रूपकलक्षणम् — २५ क ख
(घ) आक्षिप्तिकालक्षणम् — २५ ग, २६ ख
(ङ) करणवर्तन्योः प्रबन्धान्तर्गतिः — २६ ग घ
(च) रूपकनिरूपणप्रतिज्ञा — २७ क ख
2. षाड्जग्रागः — २७ ग-३० ख
3. शुद्धकैशिकः — ३० ग-३२

4. भिन्नकैशिकमध्यम: ३३, ३४
5. भिन्नतान: ३५-३७ ख
6. भिन्नकैशिक: ३७-३९
7. गौडकैशिकमध्यम: ४०-४२ ख
8. गौडपञ्चम: ४२ ग-४५ ख
9. गौडकैशिक: ४५ ग-४७
10. वेसरषाडव: ४८-५० ख
11. बोट्ट: ५० ग-५२
12. मालवपञ्चम: ५३-५५ ख
13. रूपसाधार: ५५ ग-५७
14. शक: ५८, ५९
15. भम्माणपञ्चम: ६०, ६१ ख
16. नर्त: ६२ ग-६५ ख
17. षड्जकैशिक: ६५ ग-६७ ख

(v) सहेतवोऽधुनाप्रसिद्धरागा: (अधुनाप्रसिद्धरागास्तद्धेतुभूत—प्राक्प्रसिद्धरागाश्च) ६७ ग-१०६ ख
1. मध्यमग्राम-मध्यमादि: ६८-७० ग
2. मालवकैशिक-मालवश्री: ७० घ-७३
3. पाश्व-सोडिका-धङ्गाल: ७४-७८
4. भिन्नषड्ज-भैरव: ७९-८२ ख
5. भिन्नपञ्चम-वराटी ८२ ग-८६ ख
6. पञ्चमषाडव-गुर्जरी ८६ ग-८९
7. टक्क-गौड-कोलाहल: ९०-९३ ख
8. हिन्दोल-वसन्त: ९३ ख-९६
9. शुद्धकैशिक मध्यम—धन्नासी ९७-१०० ख
10. रेवगुप्त-देशी १०० ख-१०३ ख
11. गान्धारपञ्चम-देशाख्या १०३ ग-१०६ ख

(vi) भाषाङ्गानि, कतिपय हेतुभूतरागाश्च १०६ ग-१२६
1. त्रयणा-डोम्बकृति: १०६ ग-१०८ ख
2. ककुभ-रगन्ती-सावरी १०८ ग-११२ ख
3. भोगवल्गनी-वेलावली-प्रथममञ्जरी ११२ ग-११५
4. बाङ्गाली-आढीकामोदिका ११६, ११७
5. वैगरञ्जी-नागध्वनि: ११८, ११९
6. गौबीर-गौबीरी-वराटी १२०-१२४ ख
7. गिञ्जरी-नट्टा-कर्णाटिबङ्गाल: १२४ ग-१२६

(vii) क्रियाङ्गानि १२७-१२९
1. रागकृति: १२७
2. गौडकृति: १२८
3. देवकृति: १२९

(viii) उपाङ्गानि १३०-१५८
1. वराट्युपाङ्गानि १३०-१३३
(i) कौम्तली वराटी १३०
(ii) द्राविडी वराटी १३१ क ख
(iii) सैन्धवी वराटी १३१ ग-१३२ ख
(iv) उपस्थानवराटी १३२ ग घ
(v) हतस्वरवराटी १३३ क ख
(vi) प्रतापवराटी १३३ ग घ
2. तोड्युपाङ्गे १३४
(i) छायातोडी १३४ क ख
(ii) तुरुष्कतोड़ी १३४ ग घ
3. गुर्जर्युपाङ्गानि १३५-१३७ ख
(i) महाराष्ट्रगुर्जरी १३५
(ii) सौराष्ट्रगुर्जरी १३६ क ख
(iii) दक्षिणगुर्जरी १३६ ग घ
(iv) द्राविडगुर्जरी १३७ क ख
4. वेलाधल्युपाङ्गानि १३७ ख-१४० ख
(i) मुच्छी १३७ ग, १३८ ख
(ii) खम्भाइति: १३८ ग, १३९ ख
(iii) छायावेसावली १३९ ग घ
(iv) प्रतापवेसावली १४० क ख
5. भैरवोपाङ्गम् भैरवी १४० ग, १४१ ख १४० ग-१४२ ख
6. कामोदोपाङ्गम् सिंहलीकामोदा १४१ ग, १४२ ख १४१ ग, १४२ ख
7. नट्टोपाङ्गम् छायानट्टा १४२ ग, १४३ ख १४२ ग, १४३ ख
8. कोलाहला—रामकृति: १४३ ग-१४५
9. छेवाटी—वल्लाता १४६-१४८ ख
10. शुद्धपञ्चमस्तज्जनिता रागाश्च १४८ ग-१५५
(i) शुद्धपञ्चम: १४८ ग-१५० ख
(ii) दाक्षिणात्या (भाषा) १५१, १५२ क
(iii) आन्ध्राली (भाषा) १५१ ख-१५३
(iv) मल्हारी (उपाङ्गम्) १५४
(v) मल्हार: १५५
11. गौडोपाङ्गानि १५६-१५८
(i) कर्णाटगौड: १५६ क ख
(ii) देशवालगौड: १५६ ग घ
(iii) गुरुष्कगौड: १५७

(iv) द्राविड़गौड:
(ix) अधुनाप्रसिद्धदेशीरागा: १५९-१६९
1. श्रीराग: १५९-१६० ख
2. प्रथममङ्गाल: १६० ग-१६१ ख
3. द्वितीयमङ्गाल: १६१ ग-१६२ ख
4. मध्यमषाडव: १६२ ग-१६३ ख
5. शुद्धभैरव: १६३ ग-१६४ ख
6. मेघराग: १६४ ग-१६५ ख
7. सोमराग: १६५ ग-१६६ ख
8. प्रथमकामोद: १६६ ग-१६७ ख
9. द्वितीयकामोद: १६७ ग-१६८ ख
10. आन्ध्रपञ्चम: १६८ ग-१६९
(x) प्रकीर्ण-भाषा: १७०-१८९
1. कैशिकी १७०, १७१
2. सौराष्ट्री १७२-१७४ ख
(i) प्रथमसौराष्ट्री १७२, १७३ ख
(ii) द्वितीयसौराष्ट्री १७३ ग-१७४ ख
3. ललिता १७४ ग-१७७ ख
(i) प्रथमललिता १७४ ग, १७५
(ii) द्वितीयललिता १७६, १७७ ख
4. सैन्धवी १७७ ग-१८२
(i) प्रथमसैन्धवी १७७ ग-१७८
(ii) द्वितीयसैन्धवी १७९-१८० ख
(iii) तृतीयसैन्धवी १८० ग-१८१
(iv) चतुर्थसैन्धवी १८२
5. गौडी १८३-१८५
(i) प्रथमगौडी १८३, १८४ख
(ii) द्वितीयगौडी १८४ ग, १८५
6. श्रावणी १८६, १८७
7. हर्षपुरी १८८
8. मग्गाणी १८९
(xi) टक्ककैशिक-मालवा-द्राविडी १९०-१९४
(i) टक्ककैशिक: १९०-१९२
(ii) मालवा (भाषा) १९३
(iii) द्राविडी (विभाषा) १९४

तृतीयः प्रकीर्णकाध्यायः

(i) ग्रन्थकृत्प्रतिज्ञा १

(ii) वाग्गेयकारलक्षणम्, तद्भेदाश्च २-१२ ख
(iii) गान्धर्व-स्वरादि-लक्षणम् १२ ग-१३ ख
(iv) गामकलक्षणम्, तद्भेदाश्च १३ ग-२४
(क) उत्तमगायक: १३-१८ ख
(ख) मध्यमगायक: १८ ग घ
(ग) अधमगायक: १९ क ख
(घ) पञ्चविधगायका: १९ ग-२४ ख
(ङ) त्रिविधगायका: २२ ग-२३
(च) गायन्य: २४
(v) निन्दित-(सदोष)-गायका: २५-३८
(vi) शब्दभेदा: ३९-६७
(क) चतुर्विधशब्द: ३९-४५
(ख) मिश्रस्य भेदचतुष्टयम् ४६-५६ ख
(i) द्वन्द्वजभेदा: ५० ग-६० ग
(ii) सांनिपातिकभेदा: ६० घ-६६ क
(ग) उपसंहार: ६६ ख-६७
(vii) शब्दगुणा: ६८-७७
(viii) शब्ददोषा: ७८-८१
(ix) शारीरम् ८२-८६
(क) शारीरलक्षणम् ८२
(ख) शारीरगुणा: ८३-८४ ख
(ग) शारीरदोषा: ८४ ग-८५
(घ) सुशारीरप्राप्त्युपाया: ८६
(x) गमकलक्षणम्, तद्भेदाश्च ८७-९७ ख
(xi) स्थायलक्षणम्, तद्भेदाश्च ९७ ग-११२ ग
(क) लक्षणम्, उद्देशश्च ९७ ग-११२ ख
(ख) प्रसिद्धस्थाया: ११२ ग-१५१
(i) तत्रासंकीर्णलक्षणा: स्थागा: ११२ ग-१२७
(ii) तत्र संकीर्णलक्षणा: स्थाया: १२८-१५१
(ग) अप्रसिद्धस्थाया: १५२-१७६ ख
(i) तत्रासङ्कीर्णलक्षणा: स्थागा: १५२-१६२ ख
(ii) तत्र सङ्कीर्णलक्षणा: स्थागा: १६२ ग-१७६ ख
(घ) मिश्रस्थागा: १७६ ग-१८९ ख
(xii) आनप्तिस्तद्भेदाश्च १८९ ग-२०२
(क) आनप्तिलक्षणम्, भेदद्वयोद्देशश्च १८९ ग-१९० ख
(ख) रागानप्ति: १९० ग-१९६
(ग) रूपकानप्ति: १९७-२०१
(घ) आनप्ते: सामान्यलक्षणम् २०२
(xiii) वृन्दम्, तद्भेदाश्च २०३-२२३

(क) वृन्दलक्षणम् २०६
(ख) गायनवृन्दम् २०४-२०६
(ग) गायनवृन्दगुणाः २१०-२११ ख
(घ) कुतपः २११ ग-२२३

चतुर्थः प्रबन्धाध्यायः

प्रथमप्रकरणम्, उपोद्घातः

(i) गीतलक्षणम्, तद्भेदाश्च १-३
(ii) गानभेदद्वयम् ४-६
(iii) धातवः ७-११
(iv) धातुसङ्ख्यानुसारेण प्रबन्धभेदाः १२ क-ग
(v) प्रबन्धाङ्गानि १२ ग-१६ ख
(vi) प्रबन्धजातयः १६ ग-२१ ख
(vii) प्रबन्धभेदाः २१ ग-२३ ग
(viii) त्रिविधप्रबन्धभेदानामुद्देशः २३ ग-३३ ख

द्वितीयप्रकरणम्, सूडप्रबन्धाः

(i) एलाप्रबन्धाः ३३ ग-१३२ ख
(क) सामान्यलक्षणम् केचिद्विशेषाश्च ३३ ग-६५
(ख) गणैला ६६-६४ ख
(ग) मात्रैला ६४ ग-१०५ ख
(घ) वर्णैला १०५ ग-११३
(ङ) देशैला ११४-१३२ ख
(ii) करणप्रबन्धः १३२ ग-१४४
(iii) ढेल्लीप्रबन्धः १४५-१५२ ख
(iv) वर्तनीप्रबन्धः १५२ ग-१५४
(v) झोम्बड-प्रबन्धः १५५-१६८
(vi) लम्भ-प्रबन्धः १६६-१७५ ख
(vii) रासकप्रबन्धः १७५ ग-१७६
(viii) एकतालीप्रबन्धः १८०, १८१ ख

तृतीयप्रकरणम्, आलिप्रबन्धाः

(i) वर्णप्रबन्धः १८१ ग-१८२ ख
(ii) वर्णस्वरप्रबन्धः १८२ ग-१८३
(iii) गद्यप्रबन्धः १८४-१६८
(iv) कैवाडप्रबन्धः १६६, २०० ख
(v) अङ्कचारिणीप्रबन्धः २०० ग-२०४ ख
(vi) कन्दप्रबन्धः २०४ ग-२०६ ख

(vii) हयलीलाप्रबन्धः २०६ ग-२१२ ख
(viii) गजलीलाप्रबन्धः २१२ ग, २१३ ख
(ix) द्विपदीप्रबन्धः २१३ ग-२१६ ख
(x) चक्रवालप्रबन्धः २१६, २२०
(xi) कौञ्चपदप्रबन्धः २२१
(xii) स्वरार्धप्रबन्धः २२२, २२३
(xiii) ध्वनिकुट्टनीप्रबन्धः २२४, २२५ ख
(xiv) आर्याप्रबन्धः २२५ ग-२३१ ख
(xv) गाथाप्रबन्धः २३१ ग-२३२ ख
(xvi) द्विपथप्रबन्धः २३२ ग-२४१
(xvii) कलहंसप्रबन्धः २४२, २४३
(xviii) तोटकप्रबन्धः २४४, २४५
(xix) घटप्रबन्धः २४६ क ख
(xx) वृत्तप्रबन्धः २४६ ग-२४८ ख
(xxi) मातृकाप्रबन्धः २४८ ग-२५२
(xxii) रागकदम्बप्रबन्धः २५३-२५६ ख
(xxiii) पञ्चतालेश्वरप्रबन्धः २५६ ग-२६४
(xxiv) सामान्यप्रबन्धः २६५ क ख

चतुर्थप्रकरणम्, विप्रकीर्णप्रबन्धनिरूपणम्

(i) श्रीरङ्गप्रबन्धः २६५ ग घ
(ii) श्रीविलासप्रबन्धः २६६ क ख
(iii-v) पञ्चभङ्गिषडाननोमातिलकप्रबन्धाः २६६ ग, २६७
(vi) त्रिपदीप्रबन्धः २६८-२७०
(vii) चतुष्पदीप्रबन्धः २७१-२७२ ख
(viii) षट्पदीप्रबन्धः २७२ ग-२७४
(ix) वस्तुप्रबन्धः २७५, २७६
(x) विजयप्रबन्धः २७७
(xi) त्रिपथप्रबन्धः २७८ क ख
(xii) चतुर्मुखप्रबन्धः २७८ ग-२७६ ख
(xiii) सिंहलीलप्रबन्धः २७६ ग, २८० ख
(xiv) हंसलीलप्रबन्धः २८० ग घ
(xv) दण्डकप्रबन्धः २८१
(xvi) झम्पटप्रबन्धः २८२ क ख
(xvii) कन्दुकप्रबन्धः २८२ ग घ
(xviii) त्रिभङ्गिप्रबन्धः २८३, २८४
(xix) हरविलासप्रबन्धः २८५ क ख
(xx) सुदर्शनप्रबन्धः २८५ ग घ
(xxi) स्वराङ्कप्रबन्धः २८६

(xxii) श्रीवर्धनप्रबन्धः २८७
(xxiii) हर्षवर्धनप्रबन्धः २८८ क ख
(xxiv) वदनप्रबन्धः २८८ ग-२८९
(xxv) चच्चरीप्रबन्धः २९०-२९२ ख
(xxvi) चर्याप्रबन्धः २९२ ग-२९४
(xxvii) पद्धडीप्रबन्धः २९५
(xxviii) राहडीप्रबन्धः २९६
(xxix) मीरश्रीप्रबन्धः २९७ क ख
(xxx) मङ्गलाचारप्रबन्धः २९७ ग-२९८ ख
(xxxi) धवलप्रबन्धः २९८ ग-३०४ ख
(xxxii) मङ्गलप्रबन्धः ३०३ ग-३०४ ख
(xxxiii) ओनीप्रबन्धः ३०४ ग-३०६
(xxxiv) लोलीप्रबन्धः ३०७
(xxxv) डोल्लरीप्रबन्धः ३०८
(xxxvi) दम्तीप्रबन्धः ३०९

पञ्चमप्रकरणम्, सालगसूडप्रबन्धनिरूपणम्
उपोद्घातः ३११-३१४
(i) ध्रुवप्रबन्धः ३१५-३३२ ख
(ii) गण्डप्रबन्धः ३३२ ग-३३८ ख
(iii) प्रतिमण्डप्रबन्धः ३३८ ग-३४३ ख
(iv) निःसारुकप्रबन्धः ३४३ ग-३४७
(v) अद्भुतालप्रबन्धः ३४८-३५२ ख
(vi) रासकप्रबन्धः ३५२ ग-३५६ ख
(vii) एकतालीप्रबन्धः ३५६ ग-३६१ ख

षष्ठप्रकरणम्, प्रबन्धानामुत्तमादिविभागः
(क) रूपकविभागः ३६१ ग-३७१
(i) उत्तमरूपकम् ३६१ ग-३६५
(ii) मध्यमरूपकम् ३६६
(iii) अधमरूपकम् ३६७ क ख
(iv) मध्यमरूपकभेदाः ३६७ ग-३७१
(v) अधमरूपकभेदाः ३७२, ३७३
(ख) गीतगुणदोषाः ३७४-३८०
(i) गीतगुणाः ३७४-३७९
(ii) गीतदोषाः ३७९, ३८०

Detailed Contents

CHAPTER II
The Discernment of *Rāga-s*
(*Rāgaviveka-adhyāya*)

SECTION 1: The discernment of *grāma-rāga-s*, *uparāga-s*, *rāga-s*, *bhāṣā-s*, *vibhāṣā-s* and *antara-bhāṣā-s*.

verse no.

(i) Announcement of the subject matter 1
(ii) The fivefold *grāma-rāga-s* 2 a b
(iii) The five *gīti-s* 2 c-7
(iv) The *grāma-rāga-s* 8-14
(v) The *uparāga-s* 15, 16 b
(vi) The *rāga-s* 16 c-18
(vii) The *bhāṣā-janaka* (parent) *rāga-s* 19-21 b
(viii) The *bhāṣā-s*, *vibhāṣā-s* and *antarabhāṣā-s* 21 c-43
(ix) The classification of *bhāṣā-s* 44-47

SECTION 2: The identity of the *rāgāṅga-s*, the *bhāṣāṅga-s*, the *kriyāṅga-s* and the *upāṅga-s*.

(i) Introduction 1-3
(ii) The well-known ancient *rāga-s* 4-9 b
(iii) The current well-known *rāga-s*, the total number of *rāga-s* and the scheme of their description 9 c-20
(iv) The characteristic features of the ancient *rāga-s* 21-67
1. *Śuddhasādhārita* (21-27 b)
(a) The definition of *rāga* (21-23 b)
(b) The definition of *rāgālāpa* (23 c-24)
(c) The definition of *rūpaka* (25 a b)
(d) The definition of *ākṣiptikā* (25 c-26 b)
2. *Ṣadjagrāma* (27 c-30 b)
3. *Śuddhakaiśika* (30 c-32)
4. *Bhinnakaiśikamadhyama* (33-35 b)
5. *Bhinnatāna* (35 c-37 b)
6. *Bhinnakaiśika* (37 c-39)

7. *Gauḍakaiśikamadhyama* (40-42 b)
8. *Gauḍapañcama* (42 c-45 b)
9. *Gauḍakaiśika* (45 c-47)
10. *Vesaraṣāḍava* (48-50 b)
11. *Boḷḷa* (50 c-52)
12. *Mālavapañcama* (53-55 b)
13. *Rūpasādhāra* (55 c-57)
14. *Śaka* (58, 59)
15. *Bhammāṇapañcama* (60-62 b)
16. *Narta* (62 c-65 b)
17. *Ṣaḍjakaiśika* (65 c-67 b)

(v) The characteristic features of the ancient *rāga-s* recognised as sources of popular *rāgāṅga-rāga-s.* 67 c-106 b
1. *Madhyamagrāma-madhyamādi* (68-70 c)
2. *Mālavakaiśika-mālavaśrī* (70 d-73)
3. *Ṣāḍava, toḍi-baṅgāla* (74-78)
4. *Bhinnaṣaḍja-bhairava* (79-82 b)
5. *Bhinna-pañcama-varāḍī* (82 c-86 b)
6. *Pañcamaṣāḍava-gurjari* (86 c-89)
7. *Ṭakka—gauḍa* and *kolāhala* (90-93 b)
8. *Hindola-vasanta* (93 c-96)
9. *Śuddhakaiśikamadhyama-dhannāsi* (97-100 b)
10. *Revagupta-deśī* (100 c-103 b)
11. *Gāndhārapañcama-deśākhyā* (103 c-106 b)

(vi) *Bhāṣāṅga-s* and some source *rāga-s* 106 c-126
1. *Travaṇā* and *ḍombakṛti* (106 c-108 b)
2. *Kakubha—ragantī* and *sāvarī* (108 c-112 b)
3. *Bhogavardhani, velāvali* and *prathama-mañjarī* (112 c-115)
4. *Bāṅgālī* and *Āḍikāmodikā* (116-117)
5. *Vegarañji* and *Nāgadhvani* (118-119)
6. *Sauvīra - sauvīrī* and *varāḍī* (120-124 b)
7. *Piñjarī, Naṭṭā* and *Kāṃbhojabaṅgāla* (124 c-126)

(vii) The *Kriyāṅga-s* 127-129
Rāmakṛti, Gauḍakṛti and *Devakṛti* (127-129)

(viii) The *Upāṅga-s* 130-158
1. The *Upāṅga-s* of *varāḍī* (130-133)
   (i) *Kauntalīvarāḍī* (130)
   (ii) *Drāviḍīvarāḍī* (131 a b)
   (iii) *Saindhavīvarāḍī* (131 c-132 b)
   (iv) *Apasthānavarāḍī* (132 c d)
   (v) *Hatasvaravarāḍī* (133 a b)
   (vi) *Pratāpavarāḍī* (133 c d)
2. The *Upāṅga-s* of *toḍi* (134)

   (i) *Chāyātoḍī* (134 a b)
   (ii) *Turuṣkatoḍī* (134 c d)
3. The *Upāṅga-s* of *Gurjarī* (135-137 b)
   (i) *Mahārāṣṭra-gurjari* (135)
   (ii) *Saurāṣṭra-gurjarī* (136 a b)
   (iii) *Dakṣiṇa-gurjari* (136 c d)
   (iv) *Drāviḍa-gurjari* (137 a b)
4. The *Upāṅga-s* of *Velāvali* (137 c-140 b)
   (i) *Bhucchi* (137 c, 138 b)
   (ii) *Khambhāvati* (138 c, 139 b)
   (iii) *Chāyāvelāvalī* (139 c d)
   (iv) *Pratāpavelāvali* (140 a b)
5. The *Upāṅga* of *Bhairava—Bhairavi* (140 c-141 b)
6. The *Upāṅga* of *Kāmoda—Simhalikāmodā* (141 c-142 b)
7. The *Upāṅga* of *Naṭṭā—Chāyānaṭṭā* (142 c, 143 b)
8. *Kolāhalā* and *Rāmakṛti* (143 c-145)
   (i) *Kolāhalā* (143 c-144 b)
   (ii) *Rāmakṛti* (144 c-145)
9. *Chevāḍī* and *Vallātā* (146-148 b)
   (i) *Chevāḍī* (146, 147 b)
   (ii) *Vallātā* (147 c, 148 b)
10. *Śuddhapañcama* and its offshoots (148 c-155)
   (i) *Śuddhapañcama* (148 c-150)
   (ii) *Dākṣinātyā* (151, 152 a)
   (iii) *Āndhālikā* (152 b-153)
   (iv) *Malhāri* (154)
   (v) *Malhāra* (155)
11. The *Upāṅga-s* of *Gauḍa* (156-158)
   (i) *Karṇāṭagauḍa* (156 a b)
   (ii) *Deśavālagauḍa* (156 c d)
   (iii) *Turuṣkagauḍa* (157)
   (iv) *Drāviḍagauḍa* (158)

(ix) The current well-known *rāga-s* 159-169
1. *Śrīrāga* (159, 160 b)
2. *Prathama-baṅgāla* (160 c, 161 b)
3. *Dvittya-baṅgāla* (161 c, 162 b)
4. *Madhyamaṣāḍava* (162 c, 163 b)
5. *Śuddhabhairava* (163 c, 164 b)
6. *Megharāga* (164 c, 165 b)
7. *Somarāga* (165 c, 166 b)
8. *Prathama-kāmoda* (166 c, 167 b)
9. *Dvittya-kāmoda* (167 c, 168 b)
10. *Āmrapañcama* (168 c, 169)

(x) Miscellaneous *Bhāṣāṅga-s* 170-187
1. *Kaiśikī* (170, 171)
2. *Saurāṣṭrī* (172-174 b)
(i) *Prathama-saurāṣṭrī* (172, 173 b)
(ii) *Dvitīya-saurāṣṭrī* (173 c, 174 b)
3. *Lalitā* (174 c-177 b)
(i) *Prathama-lalitā* (174 c, 175)
(ii) *Dvitīya-lalitā* (176, 177 b)
4. *Saindhavī* (177 c-182)
(i) *Prathama-saindhavī* (177 c, 178)
(ii) *Dvitīya-saindhavī* (179, 180 b)
(iii) *Tṛtīya-saindhavī* (180 c, 181)
(iv) *Caturtha-saindhavī* (182)
5. *Gauḍī* (183-185)
(i) *Prathama-gauḍī* (183, 184 b)
(ii) *Dvitīya-gauḍī* (184 c, 185)
6. *Trāvaṇī* (186, 187)
7. *Harṣapurī* (188)
8. *Bhammāṇī* (189)
(xi) *Ṭakkakaiśika, Mālavā* and *Drāviḍī* 190-194
(i) *Ṭakkakaiśika* (190-192)
(ii) *Mālavā* (*bhāṣā*) (193)
(iii) *Drāviḍī* (*vibhāṣā*) (194)

CHAPTER III
Miscellaneous Topics
(*Prakīrṇakādhyāya*)

(i) Author's announcement of the subject 1
(ii) The definition and classification of *Vāggeyakāra* 2-12 b
(iii) The definition of *gāndharva* and *svarādi* 12 c, 13 b
(iv) The definition and classification of vocalists 13 c-24
(a) The best singer (13 c-18 b)
(b) The average singer (18 c d)
(c) The bad singer (19 a b)
(d) Five types of singers (19 c-22 b)
(e) Threefold singers (22 c, 23)
(f) Songstresses (24)
(v) The censured singers 25-38
(vi) Kinds of voice 39-67
(a) The fourfold voice (39-45)
(b) The four varieties of *miśra* (46-66 b)
(i) The varieties of double combine (50 c-60)

(ii) The varieties of triple combine (61-66 b)
(c) Conclusion (66 c-67)
(vii) Excellences of voice 68-77
(viii) The blemishes of voice 78-81
(ix) *Śārīra* (Gifted voice) 82-86
(a) The definition of *śārīra* (82)
(b) The excellences of *śārīra* (83, 84 b)
(c) The blemishes of *śārīra* (84 c, 85)
(d) Means of attaining the gifted voice (86)
(x) The definition and varieties of *gamaka* 87-97 b
(xi) The definition and varieties of *sthāya* 97 c-189 b
(a) Definition and enumeration (97 c-112 b)
(b) The well-known (*prasiddha*) *sthāya-s* (112 c-151)
(i) The distinctly defined *sthāya-s* (112 c-127)
(ii) The indistinctly defined *sthāya-s* (128-151)
(c) The obscure (*aprasiddha*) *sthāya-s* (152-176 b)
(i) The distinctly defined *sthāya-s* (152-162 b)
(ii) The indistinctly defined obscure *sthāya-s* (162 c-176 b)
(d) The mixed (*miśra*) *sthāya-s* (176 c-189 b)
(xii) *Ālapti* and its types 189 c-202
(a) The definition of *ālapti* (189 c, 190 b)
(b) *Rāgālapti* (190 c, 196)
(c) *Rūpakālapti* (197-201)
(d) The general definition of *ālapti* (202)
(xiii) The ensemble (*vṛnda*) and its types 203-223
(a) The definition (203 a b)
(b) The (vocal) ensemble (203 c-209)
(c) The excellences of the vocal ensemble (210, 211 b)
(d) The *kutapa* (211 c-223)

CHAPTER IV
The *Prabandha-s*
(*Prabandhādhyāya*)

SECTION 1: Introductory
(i) The definition and classification of *gīta* 1-4 b
(ii) Classification of *gāna* 4 c-6
(iii) *Dhātu-s* (sections) 7-11

(iv) Classification of *prabandha-s* 12 a b
(v) The *aṅga-s* of *prabandha-s* 12 c-19 b
(vi) The *jāti-s* (families) of the *prabandha-s* 19 c-21 b
(vii) The classification of *prabandha-s* 21 c-23 b
(viii) The three classes of *prabandha-s* 23 c-33 b

SECTION 2: *Śuḍa-prabandha-s*
(i) The *elā-prabandha-s* 33 c-132 b
(a) General description and other features (33 c-65)
(b) *Gaṇa-elā* (66-94 b)
(c) *Mātrā-elā* (94 c-105 b)
(d) *Varṇa-elā* (105 c-113)
(e) *Deśa-elā* (114-132 b)
(ii) *Kuraṇa-prabandha-s* 132 c-144
(iii) *Dheṅkī-prabandha-s* 145-152 b
(iv) *Vartanī-prabandha* 152 c-154
(v) *Jhombaḍa-prabandha-s* 155-168
(vi) *Lambha-prabandha-s* 169-175 b
(vii) *Rāsaka-prabandha-s* 175 c-179
(viii) *Ekatālī-prabandha-s* 180, 181 b

SECTION 3: *Āli-prabandha-s*
(i) *Varṇa-prabandha* 181 c-182 b
(ii) *Varṇa-svara-prabandha* 182 c, 183
(iii) *Gadya-prabandha* 184-198
(iv) *Kaivāḍa-prabandha* 199, 200 b
(v) *Aṅkacāriṇī-prabandha* 200 c, 204 b
(vi) *Kanda-prabandha* 204 c-209 b
(vii) *Hayalīlā-prabandha* 209 c-212 b
(viii) *Gajalīlā-prabandha* 212 c, 213 b
(ix) *Dvipadī-prabandha* 213 c-219 b
(x) *Cakravāla-prabandha* 219 c, 220
(xi) *Kruñcapada-prabandha* 221
(xii) *Svarārtha-prabandha* 222, 223
(xiii) *Dhvanikuṭṭanī-prabandha* 224, 225 b
(xiv) *Āryā-prabandha* 225 c-231 b
(xv) *Gāthā-prabandha* 231 c, 232 b
(xvi) *Dvipatha-prabandha* 232 c-241
(xvii) *Kalahaṁsa-prabandha* 242, 243
(xviii) *Toṭaka-prabandha* 244, 245
(xix) *Ghaṭa-prabandha* 246 a b
(xx) *Vṛtta-prabandha* 246 c-248 b
(xxi) *Mātṛkā-prabandha* 248 c-252
(xxii) *Rāgakadamba-prabandha* 253-256 b

(xxiii) *Pañcatāleśvara-prabandha* 256 c-264
(xxiv) *Tālārṇava-prabandha* 265 a b

SECTION 4: *Viprakīrṇa-prabandha-s*
(i) *Śṛṅga-prabandha* 265 c d
(ii) *Śṛṅgāra-prabandha* 266 a b
(iii-v) *Pañcabhaṅgī, Pañcānana* and *Umāṭilaka prabandha-s* 266 c, 267
(vi) *Tripadī-prabandha* 268-270
(vii) *Catuṣpadī-prabandha* 271-272 b
(viii) *Ṣaṭpadī-prabandha* 272 c-274
(ix) *Vastu-prabandha* 275, 276
(x) *Vijaya-prabandha* 277
(xi) *Tripatha-prabandha* 278 a b
(xii) *Caturmukha-prabandha* 278 c, 279 b
(xiii) *Siṁhalīla-prabandha* 279 c, 280 b
(xiv) *Haṁsalīla-prabandha* 280 c d
(xv) *Daṇḍaka-prabandha* 281
(xvi) *Jhampaṭa-prabandha* 282 a b
(xvii) *Kanduka-prabandha* 282 c d
(xviii) *Tribhaṅgī-prabandha* 283, 284
(xix) *Haravilāsa-prabandha* 285 a b
(xx) *Śudarśana-prabandha* 285 c d
(xxi) *Śvarāṅka-prabandha* 286
(xxii) *Śrīvardhana-prabandha* 287
(xxiii) *Harṣavardhana-prabandha* 288 a b
(xxiv) *Vadana-prabandha* 288 c, 289
(xxv) *Caccarī-prabandha* 290-292 b
(xxvi) *Caryā-parbandha* 292 c-294
(xxvii) *Paddhaḍī-prabandha* 295
(xxviii) *Rāhaḍī-prabandha* 296
(xxix) *Vitaśrī-prabandha* 297 a b
(xxx) *Maṅgalācāra-prabandha* 297 c, 298 b
(xxxi) *Dhavala-prabandha* 298 c-303 b
(xxxii) *Maṅgala-prabandha* 303 c-304 b
(xxxiii) *Ovī-prabandha* 304 c-306
(xxxiv) *Lolī-prabandha* 307
(xxxv) *Ḍhollarī-prabandha* 308
(xxxvi) *Dantī-prabandha* 309

SECTION 5: *Śālugasūḍa-prabandha-s*
Introductory 311-314
(i) *Dhruva-prabandha* 315-332 b
(ii) *Manṭha-prabandha* 332 c-338 b

(iii) *Pratimaṇṭha-prabandha* 338 c-343 b
(iv) *Niḥsāruka-prabandha* 343 c-347
(v) *Aḍḍatāla-prabandha* 348-352 b
(vi) *Rāsaka-prabandha* 352 c-356 b
(vii) *Ekatāli-prabandha* 356 c-361 b

Section 6: Criteria of Critical Evaluation of *Prabandha-s*
(a) Critical classification of *Rūpaka* 361 c-373
(i) *Uttama-rūpaka-s* (361 c-365)
(ii) *Madhyama-rūpaka* (366)
(iii) *Adhama-rūpaka* (367 a b)
(iv) Varieties of *Madhyama-rūpaka* (367 c-371)
(v) Varieties of *Adhama-rūpaka* (372, 373)
(b) The Excellences and blemishes of song (*gīta*) 374-380
(i) The excellences of song (374-379 b)
(ii) The blemishes of melody (379 c-380)

Chapter II

The Discernment of Rāga-s

द्वितीयो रागविवेकाध्यायः

ग्रामरागोपरागरागभाषाविभाषान्तरभाषाविवेकाख्यं प्रथमं प्रकरणम्

(i) ग्रन्थकृत्प्रतिज्ञा

अथ ग्रन्थेन संक्षिप्तप्रसन्नपदपङ्क्तिना ।
निःशङ्को निखिलं रागविवेकं रचयत्यमुम् ॥१॥

Section 1

The discernment of *grāma-rāga-s*, *uparāga-s*, *rāga-s*, *bhāṣā-s*, *vibhāṣā-s* and *antara-bhāṣā-s*:

(i) Announcement of the subject-matter : 1

Śārṅgadeva,[1] now, proposes to deal[2] comprehensively[3] with the discernment[4] of *rāga-s*, composing in a succinct and lucid style.[5] (1)

Comments

In the first chapter the author has dealt with all those factors of tonal phenomenon that go to constitute music, and also with the primary forms of melody, the melodic types (*jāti-s*) and the rules and regulations of *jāti*-songs. Now, the author proposes to deal with the melodic forms that came into being subsequent to the *jāti-gāna*, and which are generally considered to be derived from it. The chapter is aptly entitled *rāga-viveka-adhyāya*, i.e. the discernment of *rāga-s*. It cannot be definitely asserted that *rāga-s* or the melodic forms signified by the term *rāga* were known to Bharata, though such a possibility cannot, on the other hand, be ruled out abso-

[1] *Niḥśaṅka* of the text meaning 'free from doubts' is an appellation of the author.

[2] *Racayati* of the text literally means 'composes,' but in this context it means 'is going to compose'. It has been rendered as 'proposes to deal with' in view of the fact that he is making an announcement (*pratijñā*) of the subject-matter of this chapter.

[3] *Nikhilam* of the text literally means, 'entirely,' without a part (undiscussed).

[4] *Rāga-viveka* literally means 'the discernment of *rāga-s*' but as pointed out by 'S', it implies not only the classification but also the specific characterisation of different *rāga-s*.

[5] The phrase '*Saṅkṣipta-prasanna pada-paṅkti*' has been rendered as 'in a succinct and lucid style.' *Pada* stands for a word and *paṅkti* literally means a line, i.e. a sentence,

lutely. The word *rāga* is used by Bharata in its general connotation of emotional colour, or aesthetic enjoyment, or pleasure (*rakti*) and in the compound *grāma-rāga* at certain places. The word *rāga* is used by Mataṅga for the first time in a technical sense. He as quoted by 'S', defines *rāga*: "That particular sound (formation) which is embellished by musical tones and the movement of tonal patterns and is (thereby) delightful to the people's minds, is called *rāga* by the wise."[1] He derives the word *rāga* from the root *rañj*, 'to colour' and brings out the significance of this derivation grammatically, as well as by usage.[2] 'K' points out that, though the word *rāga* can be derived grammatically as shown above, yet it seems to have acquired a different meaning in usage, such as when one says, "I don't like this or that *rāga*."

Rāga, as such, implies a particular melodic configuration, and not merely '*rakti*,' its literal meaning. That is why Mataṅga says : "The particular form of the traditional technique of *rāga* which is not recorded by Bharata and others (following him) is demonstrated by us by the description of the *lakṣya* (characterised music) and its *lakṣaṇa* (characteristic features)."[3]

This shows that the technique of *rāga* was being evolved in the tradition since the time of Bharata and had acquired a definite shape and was prevalent sometime before Mataṅga.

Discernment of *rāga-s* implies the classification, differentiation and the definition of tenfold *rāga-s* viz. *grāmarāga-s*, *uparāga-s*, *rāga-s*, *bhāṣā-s*, *vibhāṣā-s*, *antara-bhāṣā-s*, *rāgāṅga-s*, *bhāṣāṅga-s*, *kriyāṅga-s* and *upāṅga-s*, 'K' interprets *rāga-viveka* as the relative differentiation of the ten types of *rāga-s*, while 'S' primarily defines it as a classification of *rāga-s* including their characterisation and definition as a secondary meaning. Thus, 'S' thinks that the author proposes to deal with the entire subject-matter concerning the study of the sum and substance of *rāga-s*.

The author explicitly proposes to deal with the subject of *rāga-s* quite comprehensively, succinctly and lucidly. This statement merits a few observations. 'K' interprets that Śārṅgadeva proposes to make a succinct and lucid presentation of the subject-matter that is expounded in an extended style by Mataṅga and other ancient teachers. This leads to the inference that Śārṅgadeva undertakes not only to compile the extant literature of his times on the subject in a systematic and abridged form but, also

[1] योऽसौ ध्वनिविशेषस्तु स्वरवर्णविभूषितः ।
रञ्जको जनचित्तानां स रागः कथितो बुधैः ॥ *S.R.*, II, p. 3.

[2] रञ्जनाज्जायते रागो व्युत्पत्तिः समुदाहृता ।
अव्यक्तवर्णादिवदूढो यौगिको वापि वाचकः ।
योगरूढोऽथवा रागो ज्ञेयः पङ्कजशब्दवत् ॥ *Br.D.*, 283, 284.

[3] रागमार्गस्य यद्रूपं यन्नोक्तं भरतादिभिः ।
निरूप्यते तदस्माभिर्लक्ष्यलक्षणसंयुतम् ॥ *Br.D.*, 279.

intends to deal with it comprehensively, which shows that the earlier treatises on the subject were not considered adequate for its study in his times. In other words, the task of Śārṅgadeva has been twofold, viz. to compile the earlier literature on the subject in a systematic and abridged form, and to deal with the subject adequately so as to include the later developments in his work. This view is amply evidenced by the treatment of this chapter, as it will be observed in due course.

(ii) पञ्चधा ग्रामरागाः

पञ्चधा ग्रामरागाः स्युः पञ्चगीतिसमाश्रयात् ।

(ii) The fivefold *grāma-rāga-s* : 2ab

The *grāma-rāga-s* are five-fold as they conform to five *gīti-s*[1]. (2ab)

Comments

Grāma-rāga-s are related to the two *grāma-s* with the intervention of *jāti-s* only, and therefore are more closely affiliated to them as compared to the *bhāṣā-s* and the later *rāga-s*. Mataṅga raises the question as to why these *rāga-s* are related to *grāma-s* and are called *grāma-rāga-s*, and in reply quotes Bharata who says, "because the *grāma-rāga-s* are derived from *jāti-s*" (as quoted by 'K'). This statement however, is not to be found in any of the available recensions of N.S.

This classification of *grāma-rāga-s* is based on the five *gīti-s*. The author has already spoken of *gīti-s* (*S.R.*, I.8.14cd-16b) as based on *pada* (verbal text) and *tāla*. Presently he is talking of *gīti-s* that are based on tonal peculiarities, i.e. *svarāśrita-gīti*.

Bharata has spoken of the four *pada-gīti-s* viz. *māgadhī*, *ardhamāgadhī*, *sambhāvitā* and *pṛthulā*. However, *gīti-s* as associated with *rāga-s* are first mentioned by Mataṅga, and he describes seven *gīti-s* viz. *śuddhā*, *bhinnā*, *gauḍī*, *rāga-gīti*, *sādhāraṇī*, *bhāṣā* and *vibhāṣā*. Yāṣṭika has spoken of three *gīti-s* viz. *bhāṣā*, *vibhāṣā* and *antara-bhāṣā* only, while Śārdūla recognises *bhāṣā* as the only *gīti*. (see Mataṅga's *Br.D.*, 285-90). Durgāśakti accepts five *gīti-s* viz. *śuddhā*, *bhinnā*, *gauḍi*, *vesarā* and *sādhāraṇī*.

Śārṅgadeva obviously accepts the views of Durgāśakti and this fact is noticed by 'S'. Among the seven *gīti-s* of Mataṅga, the last two viz. *bhāṣā* and *vibhāṣā* represent the derived varieties of *grāma-rāga-s*. For the purpose of classifying the *grāma-rāga-s* only the first five *gīti-s* have been used. Śārṅgadeva rationalises this confusion of categories by eliminating *bhāṣā* and *vibhāṣā* from the list of *gīti-s* and by accepting only five *gīti-s* into which the *grāma-rāga-s* are classified. Thus, the source *rāga-s* and their derived varieties have been put in different categories.

Gīti, in general, signifies the act of singing, i.e. the tonal, rhythmic and

[1] These are known as *rāga-gīti-s* in contrast with the *pada gīti-s*.

the verbal structure of a musical piece; the specific distinguishing features of the five melodic *gīti-s* are described presently (2cd-7).

(iii) पञ्च गीतय:

गीतय: पञ्च शुद्धा च भिन्ना गौडी च वेसरा ॥२॥ सौ.
साधारणीति, शुद्धा स्यादवक्रैर्ललितैः स्वरैः ।
भिन्ना वक्रैः स्वरैः सूक्ष्मैर्मधुरैर्गमकैर्युता ॥३॥
गाढैस्त्रिस्थानगमकैरोहाट्यालालितैः स्वरैः ।
अखण्डितस्थितिः स्थानत्रये गौडी मता सताम् ॥४॥
ओहाटी कम्पितैर्मन्द्रैर्मृदुद्रुततरैः स्वरैः ।
हकारोकारयोगेन हृद्यस्ते चिबुके भवेत् ॥५॥
वेगवद्भिः स्वरैर्वर्णचतुष्केऽप्यतिरञ्जितः ।
वेगस्वरा रागगीतिर्वेसरा चोच्यते बुधैः ॥६॥
चतुर्गीतिगतं लक्ष्म श्रिता साधारणी मता ।
शुद्धाविगीतियोगेन रागाः शुद्धादयो मताः ॥७॥

(iii) The five *gīti-s* : 2c-7

There are five *gīti-s* viz. *śuddhā*, *bhinnā*, *gauḍī*, *vesarā* and *sādhāraṇī* (2c-3a)

Śuddhā is (characterised) by captivating[1] and straight[2] notes. *Bhinnā* is (marked) by fine[3] and curved[4] notes taken along with sweet sounding *gamaka-s*.[5] *Gauḍī* is considered by the wise to have an unbroken stay[6] among the three registers by ohatiased[7] captivating notes and closely knit *gamaka-s* of the three registers. (3b-4)

Ohāṭī is (produced) by low, soft and quick[8] notes taken with *kampita*[9] *gamaka-s* in (a posture obtained in) an effort to (pronounce) the letter *ha*

[1]*Lalita* is interpreted by 'K' as *manohara* (literally that which steals the mind) i.e. captivating attention. Nijenhuis identifies it with the *alaṅkāra* of the same name. cf. *Dattilam*, p. 179. Eng. tr.

[2]*Avakra* literally means 'not twisted or curved' i.e. even or straight. 'S' interprets it as *sarala* (simple).

[3]*Sukṣma* of the text.

[4]*Vakra* is literally twisted or curved.

[5]*Gamaka* is defined by the author as a 'shake' of the note that is pleasing to listeners' minds.

[6]*Sthiti* is literally 'stay' indicating, prevalence. In this context it shows that *gauḍī* prevails in all the three registers.

[7]That is made captivating through the use of *ohāṭī*.

[8]*Drutatara* literally means 'faster' which implies a comparison with other *gīti-s*.

[9]*Kampita* is one of the *gamaka-s*. to be explained in chapter III.

in combination with the letter *au* by keeping the chin over the chest.[1] (5)

Vegasvarā,[2] also called *rāgā*[3] or *vesarā* by the learned, employs notes in quick succession[4] so as to be delightful in all the four *varṇa-s*,[5] while *Sādhāraṇī*[6] is considered to be based on the characteristic features of all the four *gīti-s*. (6-7b)

Rāga-s are considered to be *śuddha*[7] and so on accordingly as they are associated with *śuddhā* and other *gīti-s*. (7cd)

[1]This signifies the posture obtained in an effort to sing the syllable *auha*.

[2]*Vegasvarā* literally means 'one having the notes in quick succession', so that its very name reflects its significance.

[3]The other name given to this *gīti* is *rāga*, which too is literally significant as 'S' derives it from the word *rāga* in its literal meaning of aesthetic colour or delight. He says : "Being extremely delightful among the four *varṇa-s* (patterns of tonal movement) it is called *rāga*. And he quotes Kāśyapa in support of his interpretation: "The *rāga* that is delightful (lit. beautiful) in the four *varṇa-s* and that is seen among them in its entirety is, by that reason known as *rāga* (*gīti*). That is (also) known as *vesarā* because the notes in it move swiftly"". Thus, the name *vesarā* too is literally significant. The word *vesarā* in its Prākṛta connotation denotes a class name. Literally it signifies 'mule', the crossbreed of horse and donkey. In the terminology of architecture *vesara* (as derived from *ves*+*ara*) signifies the cave-like structure with two corners (or angles) only, that progressively widens as it goes deeper from a narrow mouth having an arch-like curved formation over a flat base. This may be suggestive of the melodic form assumed by this *gīti*. Technically, in the context of the above observations it may be inferred that Śārṅgadeva has adopted the name *vega-svarā* for *vesarā* on the basis of Kāśyapa's definition. It is gathered from the Dhrupad singers of repute that even to this day the dhrupads that are sung in *vesarā gīti*, begin with quick tempo and progress into middle and then into the slow tempo. Such a procedure seems to provide a common concept signified by the name *vesarā* in music and architecture. However, 'K' offers a slightly different interpretation. He says, "*Rāga gīti* is that (or is so called) which functions as the foundation (literally support) of rāga." (*Rāgāśraya-bhūtā gīti*). But since this entire classification pertains to *svarāśrita gīti-s*, the interpretation of 'S' seems to be much more consistent.

*चतुर्णामपि वर्णानां यो राग: शोभनो भवेत् ।
स सर्वो दृश्यते येषु तेन रागा इति स्मृता: ।
स्वरा: सरन्ति यद्वेगात्तस्माद्वेसरका स्मृता ॥

[4]The sense of 'succession' is taken by implication.

[5]Namely *Sthāyī*, *ārohī*, *avarohī* and *saṅcārī*.

[6]*Sādhāraṇī* literally means general or the *gīti* that unreservedly partakes of the characteristic features of all the previous four types of *gīti*. So the name by itself signifies its character. Matanga defines it as under (as quoted by 'S') :"

"*Sādhāraṇī*, which is known as taking resort to all the *gīti-s* is composed with notes that are straight, lilting somewhat subtle and subtler, sweet sounding, a little bit swift, soft and captivating and are arranged with fine and smooth intonations in practice."

**ऋजुभिर्ललितै: किंचित् सूक्ष्मात्सूक्ष्मैश्च सुस्वरै: ।
ईषद् द्रुतैश्च कर्तव्या मृदुभिर्ललितैस्तथा ॥
प्रयोगे गमनै: सूक्ष्मै: काकुभिश्च सुशोभितै: ।
एवं साधारणी ज्ञेया सर्वगीतिसमाश्रया ॥

[7]As the *śuddhā* and other *gīti-s* are *svarāśrita-gīti-s* the *rāga-s* that are associated

Comments

'K' observes that the name *ohāṭī* is derived semantically to indicate 'that which wallows between *au* and *ha* (*aukāra-hakārau-aṭati*)'. He further points out that the syllable *auha* (*au*+*ha*) is not literally to be sung. What is implied is that, by adopting the posture obtained in an effort to pronounce softly (i.e. in the low register) the syllable *auha* viz. by keeping the chin over the chest when low, soft and quick notes are taken with *kampita gamaka-s*, *ohāṭī* is produced. 'The notes of *gauḍī* are embellished by *ohāṭī*,' would therefore mean that they are sung with the particular effort called *ohāṭī*. Thus, *ohāṭī* is the name of a technique of producing notes.

(iv) ग्रामरागोद्देशः

षड्जग्रामसमुत्पन्नः शुद्धकैशिकमध्यमः ।
शुद्धसाधारितः षड्जग्रामो, ग्रामे तु मध्यमे ॥८॥
पञ्चमो मध्यमग्रामः षाडवः शुद्धकैशिकः ।
शुद्धाः सप्तेति, भिन्नाः स्युः पञ्च कैशिकमध्यमः ॥९॥
भिन्नषड्जश्च षड्जाख्ये, मध्यमे तानकैशिको ।
भिन्नपञ्चम इत्येते, गौडकैशिकमध्यमः ॥१०॥
गौडपञ्चमकः षड्जे मध्यमे गौडकैशिकः ।
इति गौडास्त्रयः, षड्जे टक्कवेसरषाडवौ ॥११॥
ससौवीरौ, मध्यमे तु वोट्टमालवकैशिकौ ।
मालवः पञ्चमान्तोऽय द्विग्रामष्टक्ककैशिकः ॥१२॥
हिन्दोलोऽष्टौ वेसरास्ते, सप्त साधारणास्ततः ।
षड्जे स्याद्रूपसाधारः शको भम्माणपञ्चमः ॥१३॥
मध्यमे नर्तगान्धारपञ्चमौ षड्जकैशिकः ।
द्विग्रामः ककुभस्त्रिंशद् ग्रामरागा अमी मताः ॥१४॥

(iv) *The grāma-rāga-s* : 8-14

Śuddha-kaiśika-madhyama, *śuddha-sādhārita* and *ṣaḍja-grāma* as derived from the *ṣaḍja-grāma*[1], and *pañcama*, *madhyama-grāma*, *ṣāḍava* and *śuddha-kaiśika* as derived from the *madhyma-grāma* constitute the seven *śuddha*[1]

with them are qualified by them as *śuddha*, *bhinna*, *gauḍī(a)*, *vesara* and *sādhāraṇa* as will be seen subsequently. The *māgadhi* and other *gīti-s* spoken of in Section eight of chapter I are primarily based on *pada* (verbal structure) and *tāla*. These are however based on the tonal structure of and the style of rendering the *rāga*.

[1]The *grāma-rāga-s* are derived from the *jāti-s* which are necessarily associated with the *grāma-s*; therefore, they too are associated with them (*grāma-s*), and it seems, this is one of the factors that gives them the prime place among the derived *rāga-s*. Indeed the *jāti-s* and the *grāma-rāga-s* are very closely associated in their melodic form as well as in history.

(pure) *grāma-rāga-s*. (8-9c)

Bhinna-s are five viz. *Kaiśika-madhyama* and *bhinna-ṣaḍja* in the *ṣaḍja-grāma*, and *tāna*, *kaiśika* and *bhinna-pañcama* in the *madhyama-grāma*. (9c-10c)

Gauḍa-s are three viz. *gauḍa-kaiśika-madhyama* and *gauḍa-pañcama* in the *ṣaḍja-grāma* and *gauḍa-kaiśika* in the *madhyama-grāma*. (10d-11c)

There are eight *vesara-s* viz. *ṭakka*, *vesara-ṣāḍava* and *sauvīra* in the *ṣaḍja-grāma*, *boṭṭa*, *mālavā-kaiśika* and *mālava-pañcama* in the *madhyama-grāma*, and *ṭakka-kaiśika* and *hiṇḍola* pertaining to both the *grāma-s*.[1] (11d-13a)

Then, there are seven *sādhāraṇa-s* viz. *rūpa-sādhāra*, *śaka* and *bhammāṇa-pañcama* in the *ṣaḍja-grāma*, *narta*, *gāndhāra-pañcama* and *ṣaḍja-kaiśika* in the *madhyama-grāma* and *kakubha* pertaining to both the *grāma-s*. (13b-14c)

These thirty[2] (*rāga-s*) are considered to be the *grāma-rāga-s*.[3] (14d)

Comments

'K' quotes Mataṅga[4] and gives the definitions of the five types of *rāga-s* in his (Mataṅga's) words as under :

(i) The *śuddha rāga-s* :

"The *rāga-s* that proceed in accordance with their own *Jāti*, that do not look to others and manifest their own *Jāti* are known as *śuddha-s*."

(ii) The *bhinna rāga-s* :

"*Bhinna* (literally differentiated) is so called because it is differentiated with reference to four (factors) viz. *śruti*, *jāti*, purity and tone (*svara*)".

He further explains how it is differentiated with reference to each of these four factors which may be referred to in his commentary on *śuddha-sādhārita* (following its *Ākṣiptikā*, pp. 25-26).

(iii) The *gauḍa rāga-s* :

"Being related to the aforesaid *gauḍī gīti*, (such *rāga-s*) are called *gauḍa-s*.

[1]Since these two belong to *jāti-s* associated with both the *grāma-s*, they have been so described, explains 'K'. There are other similar instances following.

[2]Seven *śuddha-s*, five *bhinna-s*, three *gauḍa-s*, eight *vesara-s* and seven *sādhāraṇa-s* (7+5+3+8+7=30) make a total of thirty *rāga-s* in all.

[3]'K' explains why the name *grāma-rāga* is applied to these *rāga-s* and on the authority of Mataṅga he assigns two reasons enunciated by Bharata viz. (i) "all that is sung in the contemporary and regional music subsists in the *jāti-s* and (ii) because the *grāma-rāga-s* are derived from *jāti-s*." It may, however, be noted that no such reference is found in the available recensions of Nāṭyaśāstra, cf. *Dattilam*, 97ab for the corroboration of (i) above.

He further points out the immediate proximity of the *grāma-rāga-s* to *jāti-s* with reference to the other derived melodic forms such as *bhāṣā-s* and *antarabhāṣā-s* as an additional reason lending significance to the name *grāma-rāga*.

[4]See 'K's commentary on verses 23-26 of Sec. 2.

(iv) The *vesara rāga-s :*

"Since notes move rapidly (in these *rāga-s*, they are called *vesara-s.*"

(v) The *sādhārana rāga-s* :

"I (am to) describe the seven *sādhārana rāga-s* that are other than the *śuddha-s, bhinna-s, gauḍa-s,* and the *vesara-s* and yet are the combination of these all."

(v) उपरागोद्देशः

अष्टोपरागास्तिलकः शकाविष्टककसैन्धवः ।
कोकिलापञ्चमो रेवगुप्तः पञ्चमषाडवः ॥१५॥
भावनापञ्चमो नागगान्धारो नागपञ्चमः ।

(v) The *Uparāga-s* : 15-16b

There are eight *Uparāga-s*[1] viz. *Śakatilaka, takka-saindhava, kokilā-pañcama, revagupta, pañcama-ṣāḍava, bhāvanāpañcama, nāgagāndhāra and nāgapañcama.* (15-16b)

(vi) रागोद्देशः

श्रीरागनट्टौ बङ्गालौ भासमध्यमषाडवौ ॥१६॥
रक्तहंसः कोह्लहासः प्रसवो भैरवो ध्वनिः ।
मेघरागः सोमरागः कामोदौ चाम्रपञ्चमः ॥१७॥
स्यातां कन्दर्पदेशाख्यौ ककुभान्तश्च कैशिकः ।
नट्टनारायणश्चेति रागा विंशतिरीरिताः ॥१८॥

(vi) The *rāga-s* : 16c-18

Twenty *rāga-s* are known to be there viz. *Śrī, naṭṭa, haṅgḍa* of two varieties, *bhāsa madhyama, ṣāḍava, rakta haṁsa, kohlahāsa, prasava, bhairava, dhvani, megha, soma,* two varieties of *kāmoda, āmra-pañcama kandarpa, deśākhya, kaiśika-kakubha* and *naṭṭa-nārāyaṇa.* (16c-18)

(vii) भाषाजनकरागोद्देशः

सौवीरः ककुभष्टक्कः पञ्चमो भिन्नपञ्चमः ।
टक्ककैशिकहिन्दोलवोट्टमालवकैशिकाः ॥१९॥
गान्धारपञ्चमो भिन्नषड्जो वेसरषाडवः ।
मालवः पञ्चमान्तश्च तानः पञ्चमषाडवः ॥२०॥
भाषाणां जनकाः पञ्चदशैते याष्टिकोदिताः ।

[1]*Upa-rāga* literally implies approximate (*grāma*) *rāga*, 'K' says, the *upa-rāga-s* nearly approach the *grāma-rāga-s* and that is why they are so-called.

(vii) The *bhāṣā-janaka* (parent) *rāga-s* : 19-21b

There are fifteen *rāga-s* declared by Yāṣṭika[1] to be the progenitors[2] of *bhāṣa-s* viz. *sauvīra, kakubha, takka, pañcama, bhinna-pañcama, takka-kaiśika, hindola, boṭṭa, mālava-kaiśika, gāndhāra-pañcama, bhinna-ṣaḍja, vesara-ṣāḍava, mālava-pañcama, tāna* and *pañcama-ṣāḍava.* (19-21b)

(viii) भाषाविभाषाऽन्तरभाषोद्देशः

भाषाश्चतस्रः सौवीरे सौवीरी वेगमध्यमा ॥२१॥
साधारिता च गान्धारी, ककुभे भिन्नपञ्चमी ।
काम्भोजी मध्यमग्रामा रगन्ती मधुरी तथा ।।२२॥
शकमिश्रेति षट्, तिस्रो विभाषा भोगवर्धनी ।
आभीरिका मधुकरी, तथैकान्तरभाषिका ॥२३॥
शालवाहनिका, टक्के श्रवणा श्रवणोद्भवा ।
वैरञ्जी मध्यमग्रामवेहा मालववेसरी ॥२४॥
श्रेवाटी सैन्धवी कोलाहला पञ्चमलक्षिता ।
सौराष्ट्री पञ्चमी वेगरञ्जी गान्धारपञ्चमी ॥२५॥
मालवी तानवलिता ललिता रविचन्द्रिका ।
तानाम्बाहेरिका वोह्या वेसरीत्येकविंशतिः ॥२६॥
भाषाः स्युरथ देवारवर्धन्याद्री च गुर्जरी ।
भावनीति विभाषाः स्युश्चतस्रः ; पञ्चमे पुनः ॥२७॥
कैशिकी श्रावणी तानोद्भवाभीरी च गुर्जरी ।
सैन्धवी दाक्षिणात्याद्री भाङ्गली भावनी दश ॥२८॥
इति भाषा, विभाषे द्वे भम्माण्यान्ध्यालिके ततः ।
चतस्रः पञ्चमे भिन्ने भाषा श्वेतभूषिता ॥२९॥
शुद्धभिन्ना च वाराटी विशालेत्यथ कौशली ।
विभाषा ; मालवाभिन्नवलिते टक्ककैशिके ॥३०॥
भाषे द्वे, द्राविडीत्येका विभाषा ; प्रेङ्खके नव ।
भाषाः स्युर्वेसरी चूतमञ्जरी षड्जमध्यमा ॥३१॥

[1]According to 'K' Matanga speaks of six such *grāmarāga-s*, Kāśyapa of twelve and Śārdūla of four only. Since the school of Yāṣṭika comprehends all these schools, with its fifteen *grāma rāga-s*, the author seems to have adopted his views (with one subsequent addition of his own) which, incidentally happens to be the most comprehensive one. It may however be noted that *pañcama-sāḍava* is listed by Śārṅgadeva as an *uparāga*. See note no. 3 on verse 41b-42b.

[2]*Bhāṣā* (lit. language) is explained by 'K' as the manner (or type) of *ālāpa* of the *grāmarāga-s*. *Vibhāṣā* and *antarabhāṣā* are also to be understood in this sense.

मधुरी भिन्नपौराली गौडी मालववेसरी ।
छेयाटी पिञ्जरीत्येका बोट्टे भाषा तु माङ्गली ॥३२॥
बाङ्गाली माङ्गली हर्षपुरी मालववेसरी ।
खञ्जनी गुर्जरी गौडी पौराली चार्धवेसरी ॥३३॥
शुद्धा मालवरूपा च संन्धव्याभीरिकेत्यमूः ।
भाषास्त्रयोदश ज्ञेया विज्ञैर्मालवकैशिके ॥३४॥
विभाषे द्वे तु काम्भोजी तद्वद्देवारवर्धनी ।
गान्धारपञ्चमे भाषा गान्धारी ; भिन्नषड्जके ॥३५॥
गान्धारवल्ली कच्छेल्ली स्वरवल्ली निषादिनी ।
त्रवणा मध्यमा शुद्धा दाक्षिणात्या पुलिन्धका ॥३६॥
तुम्बुरा षड्जभाषा च कालिन्धी ललिता ततः ।
श्रीकण्ठिका च बाङ्गाली गान्धारी संन्धवीत्यमूः ॥३७॥
भाषाः सप्तदश ज्ञेयाश्चतस्रस्तु विभाषिकाः ।
पौराली मालवा कालिन्द्यपि देवारवर्धनी ॥३८॥
वेसरे षाडवे भाषे द्वे नाद्या बाह्यषाडवा ।
विभावे पार्वती श्रीकण्ठ्यथ मालवपञ्चमे ॥३९॥
भाषास्तिस्रो वेदवती भावनी च विभावनी ।
ताने तानोद्भवा भाषा ; भाषा पञ्चमषाडवे ॥४०॥
पोता ; भाषां शकामेके रेवगुप्ते विदुर्बुधः ।
विभाषा पल्लवी, भासवलिता किरणावली ॥४१॥
शकाद्या वलितेत्येतास्तिस्रस्त्वन्तरभाषिकाः ।
चतस्रोऽनुक्तजनका बृहद्देश्यामिमाः स्मृताः ॥४२॥
एवं षण्णवतिर्भाषा विभाषा विंशतिस्तथा ।
चतस्रोऽन्तरभाषाः स्युः शार्ङ्गदेवस्य संमताः ॥४३॥

(viii) The *bhāṣā-s, vibhāṣā-s* and *antara-bhāṣā-s* : 21c-43

There are four *bhāṣā-s*[1] of *sauvīra* viz. *sauvīrī, vegamadhyamā, sādhāritā* and *gāndhārī*. (21c-22a)

In *kakubha* there are six *bhāṣā-s viz. bhinna-pañcamī, Kāmbhojī, madhya-*

[1]It has already been said that the *Bhāṣā's* represent different forms of *ālāpa* of the *Bhāṣā-janaka* (parent) *rāga-s*. Thus, as observed by 'S', they manifest the essence of the *rāga* (*rāgatva*) in different ways, so that they are not essentially different from their parent *rāga-s*.

magrāmā, raganti, madhurī and *śaka-miśrā*, three *vibhāṣā-s* viz. *bhoga-vardhanī, ābhirikā*[1] and *madhukarī* and one *antarabhāṣā* (named) *Śālavāhanī* (22b-24a)

Ṭakka has twentyone *bhāṣā-s* viz. *travanā, travan-o-dbhavā, vairañjī, madhyama-grāma-dehā, mālava-vesarī, chevāṭī, saindhavī, kolāhalā, pañcama-lakṣitā, saurāṣṭrī, pañcamī, vegarañjī, gāndhāra-pañcamī, mālavī, tāna-valitā, lalitā, ravi-candrikā, tānā, ambāherī dohyā* and *vesarī*, and four *vibhāṣā-s* viz. *devāra-vardhanī, āndhrī, Gurjarī*, and *bhāvanī*. (24b-27c)

Pañcama has ten *bhāṣā-s* viz., *Kaiśikī, trāvanī, tān-o-dbhavā, ābhīrī, gurjarī, saindhavī, dākṣiṇātyā, āndhrī, māṅgalī* and *bhāvanī*, and two *vibhāṣā-s* viz. *bhammāṭī* and *āndhālī*. (27d-29b).

Bhinna-pañcama has four *bhāṣā-s* viz. *dhaivatā-bhūṣitā, Śuddha-bhinnā, vārāṭī* and *viśālā*, and one *vibhāṣā* (called) *Kauśalī*. (29c-30c)

Ṭakka-kaiśika has two *bhāṣā-s* viz., *mālavā* and *bhinna-valitā*, and one *vibhāṣā* (called) *drāviḍī*. (30d-31b).

Prenkhaka[2] has nine *bhāṣā-s* viz. *vesarī, cūta-mañjarī, ṣaḍja-madhyamā, madhurī, bhinna-paurālī, gaudī, mālava-vesarī, chevāṭī*, and *piñjarī*. (31b-32c)

Botta has only one *bhāṣā* viz. *māṅgalī*. (32d).

Bāṅgālī, māṅgalī, harṣapurī, mālava-vesarī, khañjanī, gurjarī, gaudī, paurālī, ardhavesarī, śuddhā, mālava-rūpā, saindhavī and *ābhīrī*—these are the thirteen *bhāṣā-s* of *mālava-kaiśika* as known to the experts. It has two *vibhāṣā s* viz. *kāmbhojī* and likewise *devāra-vardhanī*. (33-35b).

Gāndhārī is the only *bhāṣā* of *gāndhāra-pañcama*. (35cd).

Seventeen *bhāṣā-s* are known to be in *bhinna-ṣaḍja* viz. *gāndhāra-vallī, kaccheḷī, svara-valli, niṣādinī, travaṇā, madhyamā, śuddhā, dākṣiṇātyā, pulindakā, tumburā, ṣaḍja-bhāṣā, kālindī, lalitā, Śrīkaṇṭhikā, bāṅgālī, gāndhārī* and *saindhavī*. It has four *vibhāṣā-s* as well viz. *Paurālī, mālavā, kālindī* and *devāra vardhanī*. (35d-38)

Vesara-ṣāḍava has two *bhāṣā-s* viz. *nādyā* and *bāhya-ṣāḍavā* and also two *vibhāṣā-s* viz. *Pārvatī* and *Śrīkaṇṭhī*. (39a-39c).

Mālava-pañcama has three *bhāṣā-s* viz. *vedavatī, bhāvanī* and *vibhāvanī*. (39d-40b)

Tāna has only *tān-o-dbhavā bhāṣā* and (similarly) *pañcama-ṣāḍava* has one viz. *potā*. (40c-41a).

In *Revagupta*[3] the experts know of one *bhāsā* viz. *śakā*, one *vibhāṣā, viz. pallavī* and three *antara-bhāṣā-s* viz. *bhāsavalitā, kiraṇāvalī* and *śaka-valitā*. (41b-42b)

Four of these are mentioned in the *Bṛhaddeśī* without reference to their

[1]That is, *ābhīrī*.

[2]Another name for *hindola* according to 'K' and 'S'.

[3]Even though *revagupta* is not counted among the fifteen parent *rāga-s* enumerated according to the school of Yaṣṭika, it has been described by Śārṅgadeva as it gives rise to *śaka-bhāṣā*.

parent, *rāgā-s*.[1] Thus there are ninety-six *bhāṣā-s*, twenty *vibhāṣā-s* and four *antara-bhāṣā-s* as accepted by Śārṅgadeva.[2] (42c-43).

Parent Rāga-s

and their *bhāṣā-s*, *vibhāṣā s*, and *antara-bhāṣā-s*.

Sl. No.	Name of the parent *rāga*	No. of *bhāṣā-s*	No. of *vibhāṣā-s*	No. of *antara-bhāṣā-s*
1.	*Sauvīra*	4	—	—
2.	*Kakubha*	6	3	1
3.	*Ṭakka*	21	4	—
4.	*Pañcama*	10	2	—
5.	*Bhinna-pañcama*	4	1	—
6.	*Ṭakka-kaiśika*	2	1	—
7.	*Preṅkhaka (Hiṇḍola)*	9	—	—
8.	*Boṭṭa*	1	—	—
9.	*Mālava-kaiśika*	13	2	—
10.	*Gāndhāra-Pañcama*	1	—	—
11.	*Bhinna-ṣaḍja*	17	4	—
12.	*Vesara-ṣāḍava*	2	2	—
13.	*Mālava-Pañcama*	3	—	—
14.	*Tāna*	1	—	—
15.	*Pañcama-ṣāḍava*	1	—	—
16.	*Revagupta*	1	1	3
		96	20	4

(ix) भाषाभेदाः

भाषा मुख्या स्वराख्या च देशाख्या चोपरागजा ।
चतुर्विधा मतङ्गोक्ता, मुख्यानन्योपजीवनी ॥४४॥
स्वरदेशाख्यया ख्याता स्वराख्या देशजा क्रमात् ।
अन्योपरागजा ताभ्यो, याष्टिकेनोदिताः पुनः ॥४५॥
संकीर्णा देशजा मूला छायामार्गेति नामभिः ।
शुद्धाभीरी रगन्ती च त्रिधा मालवकेसरी ॥४६॥
मुख्याः षडिति शेषाः स्युर्विज्ञेयाः स्फुटलक्षणाः ।
नामसाम्यं तु कासांचिद् भिन्नानामपि लक्ष्यतः ॥४७॥

[1] *Pallavi* and others enumerated by Matańga without being associated with any particular parent *rāga*.

[2] All these are respectively shown in the above chart.

(ix) The classification of *bhāṣā's* : 44-47

Bhāṣā-s are of four types as classified by Matańga viz. *mukhyā*, *svarākhyā*, *deśākhyā* and *uparāgajā*. *Mukhyā* is that which does not depend for its being on another,[1] *svarākhyā*[2] is named after a *svara* (tone), *deśākhyā*[3] is named after the province of its origin, while that which is different from these (three) is *uparāgajā*.[4] (44-45c)

Again, these (four types) according to Yāṣṭika, are called *saṅkīrṇā*, *deśajā*, *mūlā* and *chāyāmātrā*.[5] (45d-46b).

Mukhyā is sixfold viz. *śuddhā*, *ābhīrī*, *ragantī* and the three varieties of *mālava-vesarī*. The rest (of these) are well known with their distinct features. However, similarity of nomenclature is (observed) despite their different characteristic features. (46c-47).

Comments

Śārṅgadeva here adopts the classification of Matańga, even though he mentions Yāṣṭika's nomenclature as well. The *bhāṣā-s* probably were well known in his time so that he does not consider it necessary to dwell upon their details. It might be observed that *bhāṣā-s* of similar names have been enumerated as associated with different parent *rāga-s*. But the author makes it abundantly clear that they must not be confounded to be the same as they are different in their tonal structure.

[1] 'K' elucidates that *mukhyā* is self-dependent in the sense that it has an independent origin with reference to tone and region, which is not the case with *svarākhyā* and *deśākhyā*.

[2] Such as *gāndhārī*, as pointed out by 'S'.

[3] Such as *āndhrī*.

[4] 'S' does not read *anyo* with *tābhyo* and consequently interprets *tābhyo* quite differently. According to him the *uparāgajā* is born of any one of the first three.

[5] These four names correspond to the four names of Matańga.

रागाङ्गादिनिर्णयाख्यं द्वितीयं प्रकरणम्

(i) उपोद्घातः

अथ रागाङ्गभाषाङ्गक्रियाङ्गोपाङ्गनिर्णयम् ।
केषाञ्चिन्मतमाश्रित्य कुरुते सोढलात्मजः ॥१॥
रञ्जनाद्रागता भावारागाङ्गावेरपोष्यते ।
देशीरागतया प्रोक्तं रागाङ्गादिचतुष्टयम् ॥२॥
प्रसिद्धा ग्रामरागाद्याः केचिद्देशीत्यपोरिताः ।
तत्र पूर्वप्रसिद्धानामुद्देशः क्रियतेऽधुना ॥३॥

SECTION 2

The identity of the *rāgāṅga s, the bhāṣāṅga's* the *kriyāṅga-s* and the *upāṅga-s.*

(*i*) *Introduction* : 1-3

Now, the son of Soḍhala (Śārṅgadeva) attempts to establish[1] the identity[2] of the *rāgāṅga-s*, the *bhāṣāṅga-s, the kriyāṅga s* and the *upāṅga s* on the basis of some[3] of the (extant) views. Delightfulness is the essence of *rāga*, and that obtains also among the *bhāṣā-s* and the *rāgāṅga-s*,[4] but these four viz. *rāgāṅga* etc. are described by way of *deśīrāga-s*. Some *grāmarāga-s* etc.[5] are also known as *deśī*. Hence, those that are known for a long time past[6] are to be dealt with in the first instance. (1-3)

[1] *Kurute* lit. means does or establishes, but it has been rendered as 'attempts to establish' in view of the fact that the author is making an announcement for writing or presenting this Section.

[2] *Nirṇayam* lit, means 'judgement' or 'decision', and by implication suggests that the author is going to establish the identity, or in other words, judge the different types of *deśī rāga-s* and so he classifies them.

[3] 'S' points out that, by implication the author is referring to the fact that such a classification is not to be based on Bharata, but on some other views.

[4] 'S' infers from the use of etc. (*ādi*) that along with the *bhāṣā-s, vibhāṣā-s* and *antara-bhāṣā-s* are also implied.

[5] According to 'S' some of the *grāma-rāga-s* such as *pañcama, revagupta* and *naṭa-nārāyaṇa* etc. are also enumerated among the *deśī-rāga-s* as they do not strictly conform to the rules.

[6] The *deśī-rāga-s* are twofold viz. *pūrva-prasiddha*, i. e. known from ancient time and *adhunā-prasiddha*, well known in the present time, i.e. contemporary to Śārṅgadeva.

In the first Section of this chapter the author has dealt with the *grāma-rāga-s, rāga-s, uparāga-s* and their *bhāṣā s, vibhāṣā s* and *antarabhāṣā-s*, and these melodic forms were proximately or remotely related to the system of *jāti* and *grāma-rāga-s*. Now, in the second Section he proposes to deal with a different class of derived melodic forms which bear the generic name *aṅga* as it may be observed from their nomenclature viz. *rāgāṅga, bhāṣāṅga, kriyāṅga* and *upāṅga*. It will be seen that the word *aṅga* (lit. an organ) is suffixed to *rāga, bhāṣā, kriyā* and *upa*. Bharata has not included *rāga* in the list of subjects dealt with by him. Mataṅga divided the music of his time as *mārga* and *deśī* and consequently classified the prevalent *rāga-s* as *grāma-rāga s* and *deśi-rāga-s*. The *aṅga-rāga-s* comprising the above four types are the varieties of *deśī-rāga-s*. Although Mataṅga, as quoted by 'K', has spoken of the first three only. Śārṅgadeva has added one more category viz. that of *upāṅga-s*. Even these *deśī-rāga-s* are related in some measure to the *grāma rāga-s*, but they do not strictly conform to their technical features which are more or less fixed, and to their strict rules. Mataṅga, as quoted by 'K', defines the essential feature characterising *deśī rāga-s* as under :

"The rule already laid down with respect to the *grāma-rāga-s* may or may not apply to the *deśī rāga-s* and also to *bhāṣā-s*."

The significance of these four types of *deśī-rāṅga-s* is briefly indicated as under :

(i) *Rāgāṅga*—*Deśī-rāga-s* that were found to be associated with some of the *grāma-rāga-s*.

(ii) *Bhāṣāṅga*—*Daśī-rāga-s* that were linked with the *bhāṣa-s, vibhāṣā-s* and the *antara-bhāṣā s* of the *grāma-rāga-s*.

(iii) *Kriyāṅga*—*Deśī-rāga-s* that were related to specific emotive situations and

(iv) *Upāṅga*—*Deśī-rāga-s* that could not be classified in the above three categories. 'S', however, says that these are based on the *aṅga-s* (lit. organs) implying the parts of the above three.

(ii) प्रागप्रसिद्ध रागाः

शङ्कराभरणो घण्टारवो हंसकदीपकौ ।
रीतिः कर्णाटिका लाटी पाञ्चालीति बभाषिरे ॥४॥
रागाङ्गाण्यष्ट, गान्धोरी वेहारी एवसितोत्पली ।
गोली गावान्तरी नीलोत्पली च्छाया तरङ्गिणी ॥५॥
गान्धारगतिका वैरञ्जीत्येकादश मेनिरे ।
भावाङ्गाण्यथ भावक्रीस्वभावक्रीशिवक्रियः ॥६॥
मकरक्रीत्रिनेत्रक्रीकुमुदक्रीरनुक्रियः ।
ओजक्रीन्द्रक्रियौ नागकृतिर्धन्यकृतिस्तथा ॥७॥

रागाङ्गादिनिर्णयाख्यं द्वितीयं प्रकरणम्

(i) उपोद्घातः

अथ रागाङ्गभाषाङ्गक्रियाङ्गोपाङ्गनिर्णयम् ।
केषाञ्चिन्मतमाश्रित्य कुरुते सोढलात्मजः ॥१॥
रञ्जनाद्रागता भाषारागाङ्गादेरपीष्यते ।
देशीरागतया प्रोक्तं रागाङ्गाविश्चतुष्टयम् ॥२॥
प्रसिद्धा ग्रामरागाद्याः केचिद्देशीत्यपीरिताः ।
तत्र पूर्वप्रसिद्धानामुद्देशः क्रियतेऽधुना ॥३॥

SECTION 2

The identity of the *rāgāṅga-s, the bhāṣāṅga's* the *kriyāṅga-s* and the *upāṅga-s.*

(i) Introduction : 1-3

Now, the son of Sodhala (Śārṅgadeva) attempts to establish[1] the identity[2] of the *rāgāṅga-s*, the *bhāṣāṅga-s, the kriyāṅga-s* and the *upāṅga-s* on the basis of some[3] of the (extant) views. Delightfulness is the essence of *rāga*, and that obtains also among the *bhāṣā-s* and the *rāgāṅga-s*,[4] but these four viz. *rāgāṅga* etc. are described by way of *deśīrāga-s*. Some *grāmarāga-s* etc.[5] are also known as *deśi*. Hence, those that are known for a long time past[6] are to be dealt with in the first instance. (1-3)

[1] *Kurute* lit. means does or establishes, but it has been rendered as 'attempts to establish' in view of the fact that the author is making an announcement for writing or presenting this Section.

[2] *Nirnayam* lit. means 'judgement' or 'decision', and by implication suggests that the author is going to establish the identity, or in other words, judge the different types of *deśi rāga-s* and so he classifies them.

[3] 'S' points out that, by implication the author is referring to the fact that such a classification is not to be based on Bharata, but on some other views.

[4] 'S' infers from the use of etc. (*ādi*) that along with the *bhāṣā-s, vibhāṣā s* and *antara-bhāṣā-s* are also implied.

[5] According to 'S' some of the *grāma-rāga-s* such as *pañcama, revagupta* and *naṭṭa-nārāyaṇa* etc. are also enumerated among the *deśi-rāga-s* as they do not strictly conform to the rules.

[6] The *deśi rāga-s* are twofold viz. *pūrva-prasiddha*, i. e. known from ancient time and *adhunā-prasiddha*, well known in the present time, i.e. contemporary to Śārṅgadeva.

In the first Section of this chapter the author has dealt with the *grāma-rāga-s, rāga s, uparāga-s* and their *bhāṣā s, vibhāṣā s* and *antarabhāṣā-s*, and these melodic forms were proximately or remotely related to the system of *jāti* and *grāma-rāga-s*. Now, in the second Section he proposes to deal with a different class of derived melodic forms which bear the generic name *aṅga* as it may be observed from their nomenclature viz. *rāgāṅga, bhāṣāṅga, kriyāṅga* and *upāṅga*. It will be seen that the word *aṅga* (lit. an organ) is suffixed to *rāga, bhāṣā, kriyā* and *upa*. Bharata has not included *rāga* in the list of subjects dealt with by him. Mataṅga divided the music of his time as *mārga* and *deśi* and consequently classified the prevalent *rāga-s* as *grāma-rāga s* and *deśi-rāga-s*. The *aṅga-rāga-s* comprising the above four types are the varieties of *deśi rāga-s*. Although Mataṅga, as quoted by 'K', has spoken of the first three only. Śārṅgadeva has added one more category viz. that of *upāṅga-s*. Even these *deśi-rāga-s* are related in some measure to the *grāma rāga-s*, but they do not strictly conform to their technical features which are more or less fixed, and to their strict rules. Mataṅga, as quoted by 'K', defines the essential feature characterising *deśi rāga-s* as under :

"The rule already laid down with respect to the *grāma-rāga-s* may or may not apply to the *deśi rāga-s* and also to *bhāṣā-s*."

The significance of these four types of *deśi-rāṅga-s* is briefly indicated as under :

(i) *Rāgāṅga*—*Deśi-rāga-s* that were found to be associated with some of the *grāma rāga-s*.

(ii) *Bhāṣāṅga*—*Daśi-rāga-s* that were linked with the *bhāṣa-s, vibhāṣā-s* and the *antara-bhāṣā s* of the *grāma rāga-s*.

(iii) *Kriyāṅga*—*Deśi-rāga-s* that were related to specific emotive situations and

(iv) *Upāṅga*—*Deśi-rāga s* that could not be classified in the above three categories. 'S', however, says that these are based on the *aṅga-s* (lit. organs) implying the parts of the above three.

(ii) प्रानप्रसिद्ध रागाः

शङ्कराभरणो घण्टारवो हंसकदीपकौ ।
रीतिः कर्णाटिका लाटी पाञ्चालीति बभाषिरे ॥४॥
रागाङ्गाण्यष्ट, गाम्भोरी मेहारी श्वसितोत्पली ।
गोली नादान्तरी नीलोत्पली च्छाया तरङ्गिणी ॥५॥
गान्धारगतिका वैरञ्जीत्येकादश मेनिरे ।
भाषाङ्गाण्यथ भावक्रीश्चभावक्रीशिवक्रियः ॥६॥
मकरक्रीत्रिनेत्रक्रीकुमुदक्रीरनुक्रियः ।
ओजक्रीन्द्रक्रियौ नागकृतिर्धंग्यकृतिस्तथा ॥७॥

विजयक्रीः क्रियाङ्गाणि द्वादशेति जगुर्बुधाः ।
श्रीण्युपाङ्गानि पूर्णाटी देवालश्च गुर्जिका ॥८॥
चतुस्त्रिंशदिमे रागाः प्राक्प्रसिद्धाः प्रकीर्तिताः ।

(ii) The well-known ancient[1] *rāga-s* : 4-9b

Śaṅkarābharaṇa, ghaṇṭārava, hamsaka, dīpaka, ṛṣi, karṇāṭikā, lāṭī and *pāñcālī*, are said to be the eight *rāgāṅga-s*. (4-5a)

Gāmbhārī, vehārī, śvasitā, utpalī, golī, nādāntarī, nīlotpalī, chāyā, taraṅginī, gāndhāragatikā and *vairañji* are accepted to be the eleven *bhāṣāṅga's*. (5b-6c)

Bhāvakrī, svabhāvakrī, Śivakrī, makarakṛti, trinetrakrī, kumudakrī, raāniku, ojakrī, indrakrī, Nāgakṛtti, dhanyakṛti and *vijayakrī* are declared by the learned to be the twelve *kriyāṅga-s*. (6d 8b)

Pūrṇāṭī, devāla, and *guruñjikā* are the three *upāṅga-s*. (8cd)

These are considered to be the thirty-four well-known ancient *rāga-s*. (9ab)

(iii) अधुनाप्रसिद्धरागाः, रागाणां सम्मिलित सङ्ख्या, निरूपणक्रमश्च

(क) अधुनाप्रसिद्धरागोद्देशः

अथाधुनाप्रसिद्धानामुद्देशः प्रतिपाद्यते ॥९॥
मध्यमादिर्मालवश्रीस्तोडी बङ्गालभैरवौ ।
वराटी गुर्जरी गौडकोल्लाहलवसन्तकाः ॥१०॥
धन्यासीदेशिदेशाख्या रागाङ्गाणि त्रयोदश ।
डोम्बक्री सावरी वेलावली प्रथममञ्जरी ॥११॥
आन्ध्रकामोदिका नागध्वनिः शुद्धवराटिका ।
नट्टा कर्णाटबङ्गालो भाषाङ्गाणि नवाभवन् ॥१२॥
क्रियाङ्गत्रितयं रामकृतिर्गौडकृतिस्तथा ।
देवक्रीरित्यथोपाङ्गसप्तविंशतिरुच्यते ॥१३॥
कौन्तली द्राविडी सैन्धव्युपस्थानवराटिका ।
हतस्वरवराटी च स्यात्प्रतापवराटिका ॥१४॥
वराट्यः षडिति च्छायातुरुष्काश्रे तु तोडिके ।
महाराष्ट्री च सौराष्ट्री दक्षिणा द्राविडीत्यमूः ॥१५॥
उक्ताश्चतस्रो गुर्जर्यो भुज्जिका स्तम्भतीर्थिका ।
छायाप्रतापोपपदे वेलावल्यौ च भैरवौ ॥१६॥

[1]*Prākprasiddha* of the text literally means "well-known for a long time past."
[2]Ad. Ed. reads आदि—etc.

कामोदासिंहली छायानट्टा रामकृतिस्तथा ।
भल्लातिका च मल्हारी मल्हारी गौडकास्ततः ॥१७॥
कर्णाटी देशवालश्च तोरुष्कद्राविडाविति ।
एतेऽधुनाप्रसिद्धाः स्युर्द्विपञ्चाशन्मनोरमाः ॥१८॥

(ख) सर्वरागाणां सम्मिलितसङ्ख्या

सर्वेषामपि रागाणां मिलितानां शतद्वयम् ।
चतुःषष्ट्यधिकं यूते शार्ङ्गी श्रीकरणाग्रणीः ॥१९॥

(ग) रागनिरूपणक्रमाख्यानम्

तत्रादौ ग्रामरागाणां केषाञ्चिल्लक्ष्म चक्रमे ।
देशीरागाविहेतूनां शेषाणां तत्र तत्र तु ॥२०॥

(iii) The current[1] well known *rāga-s*, total number of rāga-s and the scheme of their description : 9c-20.

(*a*) *Current well-known rāga-s* :

Now, (the *rāga-s*) that are well known at present are listed as under.[2] (9cd)

Madhyamādi, mālavaśri, todi, bangāla, bhairava, varāṭi,[3] *gurjarī, gauḍa, kolāhala, vasanta, dhanyāsi, deśi* and *deśākhyā* are the thirteen *rāgāṅga-s*. (10-11b)

Dombakri[4], *sāvari velāvali, pratham.mañjari, ādikāmodikā, nāgadhvani, śuddhavarāṭikā, naṭṭā* and *karnāṭa bangāla* are said to be the nine *bhāṣāṅga-s*. (11c-12)

Rāmakṛti, gauḍakṛti, and *devakri* are the three *kriyāṅga-s*. (13a-c)

Now, the twenty-seven *upāṅga-s* are stated (as under) : the six *varāṭī-s* viz. *Kauntalī, drāvidī, saindhavī, upasthānavarāṭikā, hatasvaravarāṭī* and *pratāpavarāṭikā* ; two *toḍi s* viz. *chāyātoḍi* and *turuṣkatoḍi* ; four *gurjarī-s*[5] viz. *mahārāṣtri, saurāṣtri, dakṣinā* and *drāvidī* ; *bhuñjikā, stambhatīrthikā, chāyāvelāvali, pratāpavelāvali, bhairavī, kāmodasimhali, chāyānaṭṭā, rāmakṛtti*[6], *bhallātikā, malhāri, malhāra, gauḍa, karnāṭa, deśavāla,*[7] *tauruṣka*[8], and *drāvida* (13c-18b)

These are the fifty-two[9] captivating (*rāga-s*) well-known at present.

[1]Lit. 'well known at present'.
[2]This represents a free rendering of the text.
[3]*Varāṭī* is a text variant for *varāṭi*
[4]According to 'K' *dombakri* is another name for *bhūpāli*
[5]*Uktāh* (are said to be) of the text has been dropped out in view of the construction of the sentence.
[6]Among the *Upāṅga s*, according to 'K', *rāmakṛti* is another name for bauli.
[7]According to 'K' *deśavāla* is *kedāragauḍa*.
[8]Similarly 'K' says, *tauruṣka* is *mālavagauḍa*.
[9]That is, 13 *rāgāṅga-s*, 9 *bhāsāṅga-s*, 3 *Kriyāṅga s* and 27 *Upāṅga-s* (13+9+3+27 =52).

(b) *The total number of rāga-s* :

Śārṅgadeva, the forerunner[1] of Śrīkaraṇa describes the sum total of two hundred and sixty four *rāga-s* in all. (18c-19)

(c) *The scheme of description of rāga-s* :

From amongst these we shall deal with[2] the characteristic features of some[3] of the *grāma-rāga-s* in the first place and then with the rest of them that are the sources of the *deśī-rāga-s* and so on in the context (of the latter).[4] (20)

Comments

In this section the author has mentioned thirty-four well known ancient *rāga-s* and fifty-two *rāga-s*, well known in his time. Thus the well known *rāga-s*, ancient as well as contemporary, mentioned by him number eighty-six in all. In the first Section he has mentioned thirty *grāma-rāga-s*, eight *uparāga-s*, twenty *rāga-s*, *ninety-six bhāṣā-s*, twenty *vibhāṣā-s* and four *antarabhāṣā-s* making a total of one hundred and seventy-eight *rāga-s* in all. Thus, the total No. of *rāga-s* mentioned in both the sections comes to (34+52)+(30+8+20+96+20+4)=86+178=264, two hundred and sixty four. Obviously the fifteen *bhāṣā-janaka-rāga-s* are not to be included in this total since they are already contained in these categories.

It may, however, be noted that, the author has mentioned only such *rāga-s* in this Section that are well known, implying thereby that many *rāga-s* that were prevalent but not so well known, have not been taken into account. 'K' quotes Matanga who says, "The *rāga-s* pertaining to different regions, i.e. *deśī-rāga-s* being infinite and undefined (*anibaddha*) are numberless."

Now, from amongst 264 *rāga-s* mentioned above, the author proposes to deal with *grāma-rāga-s* some of which are related to *deśī-rāga-s* as their sources and thus in terms of Matanga belong to *Mārga-saṅgīta*. *Deśī-rāga-s* are the *rāgāṅga-s* and so on mentioned above and, according to 'K', include the *bhāṣā-s*, *vibhāṣā-s* and the *antara-bhāṣās* as well. Since these *rāga-s* were more or less prevalent during the time of the author, they were so commonplace that the author does not consider it necessary to define them all in their entirety. He will therefore deal with them, in relation to their parent *rāga-s* in due proportion to their relative importance. In short, as observed by 'K', he means to deal with only such of them that were well known in his time.

(iv) प्राक्प्रसिद्ध-ग्रामराग-निरूपणम्

1. शुद्धसाधारितः

(क) तल्लक्षणम्

षड्जमध्यमया जातस्तारषड्जग्रहांशकः ।
निगाल्पो मध्यमन्यासः पूर्णः षड्जाविमूर्छनः ॥२१॥

[1] *Śrīkaraṇāgraṇī* indicates that Śārṅgadeva was accountant-general of the king.

[2] Lit. 'we shall describe'.

[3] That is, the *grāma-rāga-s* that are not the origins of *deśī-rāga-s*.

[4] That is, while describing the *deśī-rāga-s* derived from them.

अवरोहिप्रमन्द्रान्तालङ्कृतो रविदैवतः ।
वीरे रौद्रे रसे गेयः प्रहरे वासरावसे ॥२२॥
विनियुक्तो गर्भसन्धौ शुद्धसाधारितो बुधैः ।

(ख) रागालापलक्षणम्

ग्रहांशमन्द्रतारार्णां ग्रामाणन्यासयोस्तथा ॥२३॥
अल्पत्वस्य बहुत्वस्य गाढवौडुवयोरपि ।
अभिव्यक्तिर्यत्र दृष्टा स रागालाप उच्यते ॥२४॥

(ग) रूपकलक्षणम्

रूपकं तन्नवेत्र स्यात्पृथग्भूतविदारिकम् ।

(घ) आक्षिप्तिकालक्षणम्

चच्चत्पुटाविताद्येन मार्गत्रयविभूषिता ॥२५॥
आक्षिप्तिका स्वरपदग्रथिता कथिता बुधैः ।

(च) करणवर्तन्योः प्रबन्धान्तर्गतिः

नोक्ते करणवर्तन्यौ प्रबन्धान्तर्गतेरिह ॥२६॥

(छ) रूपकनिरूपणप्रतिज्ञा

मतङ्गाविमताद् भूयो भागादित्रेव रूपकम् ।

सां पां धां रीपापाधारी पाधा सासा पाधानीधा पामांमां रींपा धारीं पाधारीं पाधापाधापापा सासा मा । सां नां रीं मां । मगरि सासा सरिग पाधारीपाधारीपाधापाधासासा मारीगामाधापानीधापानीधापा सां सां-इत्यालापः ।

सस पप धध रिरि पप धस सां २ रिरि पप धनि पप रिप धस सा सा २ धध मंमं गारी गंमं रिग मम मगरिग सासा २ सस धस रिगं सासा पाधा निधप मंमं—इति करणम् ।

१. सा सा धा नी पा पा पा पा
उ व ग गि रि शि ख र
२. धा धा नी नी रीं रीं पा पा
शे ख र तु र ग खु
३. री पा पा पा धा नी पा मा
र क्ष त्र वि मि न्न
४. धा मा धा सा सा सा सा सा
ष न ति मि रः

५. धा धा सा धा सा री गा सा
ग ग न त ल स क त
६. री गा पा पा पा पा पा पा
वि लु लि त स ह त्र
७. धा मा धा मा सा सा सा सा
कि र णो ज य तु
८. पा धा निध पा मा पा मा मा
धा नुः

—इत्याक्षिप्तिका ।

इति शुद्धसाधारितः ।

तत्र साकल्येन पदयोजना

उदयगिरिशिखरशेखरतुरगखुरक्षतविभिन्नघनतिमिरः ।
गगनतलसकलविलुलितसहस्रकिरणो जयतु भानुः ॥

(iv) The characteristic features of the ancient *rāga-s* : 21-67b

1. *Śuddhasādhārita* : (21-27b)

(a) The definition of the *rāga* :

Born of the *ṣaḍja-madhyamā*[1](*jāti*) with the upper[2] *ṣaḍja* for its initial and[3] the fundamental notes, having a weak[4] *niṣāda* and *gāndhara*, and *madhyama* as its final (note), complete with the *mūrcchanā* initiated[5] by *ṣaḍja* and embellished by the *prasannānta*[6] in the descending pattern (of tonal movement),[7] having the Sun for its presiding deity and meant to

[1]One of the *saṁsargajā vikṛtā* (associate modified) *jāti-s Śuddhasādhārita* is derived from this *jāti*.

[2]*Tāra-ṣaḍja* denotes the *ṣaḍja* of the upper register.

[3]The initial note and the fundamental note is generally the same in *jāti-gāna* but in the *rāga-s*, it is not necessarily so, the two can be different; therefore 'K' observes that the rule, "the mention of either of the two implies the other one", as applied to *jāti*-songs, does not hold good with respect to *rāga-s*.

[4]Though *alpa*, in the terminology adopted here, is rendered as 'rare' elsewhere, this being a complete (*pūrṇa*) formation, employing all the notes, it has been rendered as 'weak' in this context.

[5]That is, having *ṣaḍja* as its first note, i.e *Uttaramandrā* since *ṣaḍja-madhyamā* belongs to *ṣaḍja-grāma*.

[6]An *alaṅkāra* (pattern of tonal phrase).

[7]*Varṇa* has been rendered as 'pattern of tonal movement' which is said to be of four types viz. ascending and so on. For the sake of brevity an *ārohī (varṇa)* will henceforth be rendered as the 'ascending pattern' and so on, not mentioning 'tonal movement,' which may be taken as understood.

be sung in (the context of) the sentiments of valour and wrath[1] in the first quarter of the day, the *Śuddhasādhārita* is employed by the wise in the *garbha-sandhi*.[2] (21-23b)

(b) The definition of *rāgālāpa* :

The (melodic pattern) that makes possible[3] the manifestation of the initial and the fundamental notes, the extent of the low and the high (pitch), the final and the semifinal notes, the rarity and the profusion (of the notes employed), and the hexatonic and the pentatonic formations[4] is called *rāgālāpa*[5]. (23c-24)

(c) The definition of *rūpaka* :

Rūpaka is just the same[6] with the (only) difference that the sections are distinctly separated[7] (in singing). (25ab)

(d) The definition of *ākṣiptikā* :

As declared by the learned, *ākṣiptikā*[8] is composed with verbal text set to notes and *tāla-s* such as caccatpuṭa and so on[9] employed[10] in the three *mārga-s*[11]. (25c-26b)

(e) Inclusion of *Karaṇa* and *Vartanī* in *prabandha-s* :

Karaṇa and *vartanī* are not mentioned here as they are dealt with

[1]*Vīra* and *raudra* respectively. *Rasa* is aesthetic delight created through an emotive situation depicted in drama ; as such it has roughly been rendered as 'sentiment' though that is not the exact translation of the term.

[2]Since the *grāma-rāga-s* were sung in the production and the staging of dramas, they were designed to serve a useful purpose in the development of the plot and were therefore associated to one of the five *sandhi-s* (junctural subdivisions of the plot in sanskrit drama) viz. *mukha, pratimukha, garbha, vimarśa* and *upasaṁhṛti* in due order.

[3]*Dṛṣṭā* : of the text lit. means "is seen to be".

[4]All these terms have been defined in Chapter I, Sec. 7.

[5]*Rāgālāpa* (*rāga-ālapa*) lit. means "vocalisation of *rāga*", and is a variety of *ālapti* to be defined later.

[6]Same as *rāgālāpa*. *Rūpaka* as explained by 'K', being a variety of *ālāpa* is not a synonym of *prabandha*, in this context.

[7]"K' explains the distinction between *ālāpa* and *rūpaka* : *ālāpa* is singing in an uninterrupted continuum without resting on the semifinal notes, and *rūpaka* is the same section taken with a pause stopping on the semifinal note." 'S' reads *vivādikam* instead of *vidārikam* which is a text variant given in the Adyar Edition of S. R., and interprets *rūpaka* accordingly : "from the *ālāpa* as defined above, if the dissonants are dropped it becomes *rūpaka*." It may be observed that as per the definition of *rāgālāpa, upanyāsa* is also to be manifested as much as the other factors mentioned in this context. So 'K's' interpretation does not seem to be fully warranted by the text. This contention is supported by the definition of *rūpaka* as given by Kumbhā who is considered to be a commentator of Śārṅgadeva ; he also purports to be representing this view. He says : "In *rūpaka* the consonant and other notes are differentiated from the dissonants". (*S. Raj*, II. 2.(154). There is no mention of *vidāri* here. Thus it seems that, the reading *vivādikam* is more authentic.

[8]*Ākṣiptikā* is a variety of composed songs (*nibaddha-gīta*).

[9]Other *mārgatāla-s* such as *cācapuṭa*.

[10]Lit. embellished.

[11]*Citra, vārttika* and *dakṣiṇa* spoken of in Chapter I, Sec. 7.

in the context of *prabandha s.*[1] (26cd)

(f) The scheme of dealing with *rūpaka* :

We shall speak of *rūpaka* as well in the case of *bhāṣā-s* and the like[2] in accordance with *Mataṅga.* (27ab)

1. *Ākṣiptikā* :

1.	sā	sā	dhā	nī	pā	pā	pā	pā
	U	*da*	*ya*	*gi*	*ri*	*śi*	*kha*	*ra*
2.	dhā	dhā	nī	nī	rī	rī	pā	pā
	śe	*kha*		*ra*	*tu*	*ra*	*ga*	*khu*
3.	rī	pā	pā	pā	dhā	nī	pā	mā
	ra		*kṣa*	*ta*	*vi*	*bhi*		*nna*
4.	dhā	mā	dhā	sā	sā	sā	sā	sā
	gha	*na*	*ti*	*mi*	*raḥ*			
5.	dhā	dhā	sā	dhā	sā	rī	gā	sā
	ga	*ga*	*na*	*ta*	*la*	*sa*	*ka*	*la*
6.	rī	gā	pā	pā	pā	pā	pā	pā
	vi	*lu*	*li*	*ta*	*sa*	*ha*		*sra*
7.	dhā	mā	dhā	mā	sā	sā	sā	sā
	ki	*ra*		*ṇo*	*ja*	*ra*		*tu*
8.	pā	dhā	ni-dha	pā	mā	pā	mā	mā
	bhā				*muḥ*			

The purport of the song is as under :

Victory be unto the Sun, who, having dispelled the intense darkness rent asunder by the hoofs of the horses (of his chariot galloping) over the crest of the top of the mountain (of the rising sun) elegantly breaks forth into a thousand rays through the entire firmament.

Thus ends *Śuddhasādhārita.*

2. षड्जग्रामः

षड्जमध्यमया सृष्टस्तारषड्जग्रहांशकः ॥२७॥
सम्पूर्णो मध्यमन्यासः षड्जापन्यासभूषितः ।
अवरोहिप्रसन्नान्तभूषः षड्जाविमूर्छनः ॥२८॥
काकल्यन्तरसंयुक्तो वीरे रौद्रेऽद्भुते रसे ।
विनियुक्तः प्रतिमुखे वर्षासु गुरुदैवतः ॥२९॥
गेयोऽङ्गः प्रथमे यामे षड्जग्रामाभिधो बुधैः ।

[1] See Chapter IV.
[2] Such as *vibhāṣā* and *antarabhāṣā.*

संसंरी गधगरिस सनिधापाधाधारीगासां । री गा सा सग पनिधनिस सा सा । गसरिग पधनिप मामा—इत्यालापः ।

रीं रीं गाधा गरि सासा नींधपापा । रीं रीं गध परि सां सां सां सां । सां सां गानिधा रीरीगा । धा गारी सां सां निधपापा । री री पापा निधनि सां सां सां । सरि सरि पधनिध पमामामामा—इति करणम् ।

१. री री गा सा गा री गा सा
स ज य तु भू ता
२. नी धा पा पा री री गा धा
धि प ति: प रि क र
३. गा री सा सा सा सा सा सा
भो गीं द्र कुं ड
४. सा सा गा धनि नी नी नी नी
स्ता भ र ण:
५. गा रिग धा धा गा गरि सा सा
ग ज च मं ग ट नि
६. नी धा पा पा री री पा पा
व स न: श शां क
७. नी धा नी सा सा सा सा रिसरि
चू डा म णि:
८. पा धा निध पा मां मां मां मां—
शं भु:

इत्याक्षिप्तिका ।

इति षड्जग्रामः ।

तत्र साकल्येन पदयोजना

स जयतु भूताधिपतिः परिकरभोगीन्द्रकुण्डलाभरणः ।
गजचर्मपटनिवसनः शशाङ्कचूडामणिः शम्भुः ॥

2. *Sadjagrāma* : (27c-30b)

The *rāga* named by the learned as '*ṣadjagrāma*' is derived[1] from the *ṣadja-madhyamā* (*jāti*), has the upper *ṣadja* for its initial and the fundamental note, is complete, has *madhyama* as the final and *ṣadja* as the semifinal note[2] and is embellished by the descending *prasannānta*; its

[1] Literally, created.
[2] *Bhāṣita*, 'embellished' is not literally translated.

mūrcchanā commences with *ṣadja*; it is served by *kākali* and *antara*, is employed in the sentiments of valour[1], wrath[2] and wonder[3] in (the juncture sub-division called) *pratimukha* during the rainy season, has Jupiter[4] for its presiding deity, and is sung in the first quarter of the day. (27c-30b)

Ākṣiptikā :

1.	rī	rī	gā	sā	gā	rī	gā	sā
	Sa	*ja*	*ya*	*tu*	*bhū*		*tā*	
2.	nī	dhā	pā	pā	rī	rī	gā	dhā
	dhi	*pa*	*tiḥ*		*pa*	*ri*	*ka*	*ra*
3.	gā	rī	sā	sā	sā	sā	sā	sā
	bho		*gīn*	*dra*		*kuṇ*		*ḍa*
4.	sā	sā	gā	dha-ni	nī	nī	nī	nī
	jā		*bha*	*ra*	*ṇaḥ*			
5.	gā	ri-ga	dhā	dhā	gā	ga-ri	sā	sā
	ga	*ja*	*ca*		*rma*	*pa*	*ta*	*ni*
6.	nī	dhā	pā	pā	rī	rī	pā	pā
	va	*sa*	*naḥ*		*śa*	*śāṅ*	*ka*	
7.	nī	dhā	nī	sā	sā	sā	sā	ri-sa-ri
	cā		*ḍā*	*ma*	*niḥ*			
8.	pā	dhā	ni-dha	pā	mā	mā	mā	mā
	śaṁ				*bhuḥ*			

The purport of the song is as under :

Let that Lord of creatures (Śiva) be victorious who is adorned by the ear-rings of the attending serpents, who is clad in the fabric of the elephant's skin and who has the moon for his crest jewel.

Thus ends *Ṣadjagrāma.*

3. शुद्धकैशिकः

कार्मारव्याश्च कैशिक्याः संजातः शुद्धकैशिकः ॥३०॥
तारषड्जग्रहांशश्च पञ्चमान्तः सकाकली ।
सावरोहिप्रसन्नान्तः पूर्णः षड्जादिमूर्छनः ॥३१॥
वीररौद्राद्भुतरसः शिशिरे भौमवल्लभः ।
गेयो निर्वहणे यामे प्रथमेऽह्नो मनोषिभिः ॥३२॥

सांसां गामा गारी गामां सांनी सांरी साधा माधा माधा नीधा पामा गामा पापा —इत्यालापः ।

[1] *Vira.*
[2] *Raudra.*
[3] *Adbhuta.*
Guru is the name of Bṛhaspati, the preceptor of gods and also the planet Jupiter.

सांसांसांसां रीरीसासारीरी गागा सांसांसांसां मामा गारी गारी सासारीरी पनि सांसांसांसां रीरी मामा पापाधामा मामाधानी सासासासा रीरीगामा सासापापा धामागामा पामा पापापापा —इति वर्तनी ।

१.	सा	सा	सा	मा	सा	सा	नी	धा
	अ		ग्नि		ज्वा		ला	शि
२.	सा	सा	री	मा	सा	री	गा	मा
	खा		के		शि			
३.	सा	गा	री	सा	सा	सा	सा	सा
	मां				स	शो		णि
४.	सा	सा	सा	सा	नी	सा	नी	नी
	त	भो				जि	नि	
५.	मा	मा	गा	री	मा	मा	पा	पा
	स		र्वा		हा		रि	णि
६.	धा	नी	पा	मा	धा	मा	धा	सा
	नि		मां		से			
७.	सा	सा	सा	सा	नी	धा	पा	पा
	च			मं	मुं	ड्डे	न	
८.	धा	नी	गा	मा	पा	पा	पा	पा
	मो			स्तु	ते			

—इत्याक्षिप्तिका ।

इति शुद्धकैशिकः ॥

तत्र शाकल्येन पदयोजना

अग्निज्वालाशिखाकेशि मांसशोणितभोजिनि ।
सर्वाहारिणि निर्मांसे चर्ममुण्डे नमोऽस्तु ते ॥

3. *Śuddhakaiśika* : (30c-32)

Śuddhakaiśika is produced jointly from *Karmāravī* and *Kaiśikī* (*jāti-s*) : it has the upper *ṣadja* for its initial and the fundamental note, *pañcama* as the final note, and has *kākalī* and the descending *prasannānta*; it is complete and its *mūrcchanā* commences with *ṣadja*; it has Mars for its presiding deity and is employed in the sentiments of valour, wrath and wonder in the winter season. It is sung by the proficient in the forenoon

in the denouement (*nirvahaṇa*).[1] (30c-32)

Ākṣiptikā :

1.	sā	sā	sā	sā	sā	sā	nī	dhā
	A		*gni*		*jvā*		*lā*	*si*
2.	sā	sā	rī	mā	sā	rī	gā	mā
	khā		*ke*		*śi*			
3.	sā	gā	rī	sā	sā	sā	sā	sā
	māṁ				*sa*	*śo*		*ṇi*
4.	sā	sā	sā	sā	nī	sā	nī	nī
	ta	*bho*				*ji*	*ni*	
5.	mā	mā	gā	rī	mā	mā	pā	pā
	sa		*rva*		*hā*		*ri*	*ṇi*
6.	dha-ni	pā	mā		dhā	mā	dhā	sā
	ni	*rmāṁ*			*se*			
7.	sā	sā	sā	sā	nī	dhā	pā	pā
	ca			*rma*	*mun*	*de*	*na*	
8.	dhā	nī	ga	ma	pā	pā	pā	pā
	mo'			*stu*	*te*			

The purport of the song is as under :

Salutations to you Oh ! the fleshless Cāmuṇḍā (Durgā) with the flames of blazing fire for the locks of hair, the devourer of flesh and blood, the destroyer of all.

Thus ends *Śuddhakaiśika.*

4. भिन्नकैशिकमध्यम:

षड्जमध्यमिकोत्पन्नो भिन्नकैशिकमध्यम: ।
षड्जग्रहांशो मन्यासो मन्त्रमान्तोऽथवा भवेत् ॥३३॥
षड्जाविमूर्छनः पूर्णः संचारिणि सकाकली ।
प्रसन्नादियुतो वानवीरे रौद्रेऽद्भुते रसे ॥३४॥
दिनस्य प्रथमे यामे प्रयोज्यः सोमदैवतः ।

सां निधा सामां । मम धम मम धम गामाधाधा नीधा सस सां गां माधानीधा सां सां धमा मगा स गास साधा मामा । सां गां माधानीधा सांसां मधा पमाप मामा—इत्यालापः ।

सस निध सस मम मध मग मध निमम । निधांनीमधनिस । निधनि

[1] *Nirvahaṇa* is another name for *upasaṁhṛti* i.e. the last *sandhi*.

संसंसंसंसं धध । मम गसं सं गमा सांग गधांग्रांधधममधंमगममग्रसंसं । संसंधम-धपमापा मामा –इति वर्तनिका ।

१.	सा	सा	नी	धा	मा	सा	मा	मा
	वृ	ह	वु	व	र	त्रि	क	ट
२.	मा	धा	मा	गा	मा	धा	नी	मा
	ग		म	न	ज	ठ	र	वि
३.	मा	नी	धा	नी	मा	धा	नी	नी
	भ		वतं		सु	वि	पु	ल
४.	नी	धा	नी	मा	सा	सा	सा	सा
	पी		नां		गं			
५.	मा	मस	सा	सा	नी	धा	पा	पा
	अ	रि	व	म	न	त्रि	ष	म
६.	धा	नी	मा	मा	गा	री	मा	मा
	लो		च	नं	सु	र	न	मि
७.	मा	मा	मा	मा	धा	नी	मा	मा
	तं	वि	ना		य	कं		
८.	सा	सा	धा	नी	मा	मा	मा	मा
	वं				दे			

—इत्याक्षिप्तिका ।

इति भिन्नकैशिकमध्यमः ।

अत्र साकल्येन पद्ययोजना

वृहद्वदरबिल्फलगमनजठरत्रिभवतं गुरुपुलपीनाङ्गम् ।
अरिदमनविगमलोचनं सुरनमितं विनायकं वन्दे ॥

4. *Bhinnakaiśikamadhyama* : (33-36b)

Formed[1] out of *ṣadja-madhyamā* (*jāti*), *bhinnakaiśikamadhyama* has *ṣadja* for its initial and the fundamental note and *madhyama* or the lower *ṣadja* as its final note; (its) *mūrcchanā* commences with *ṣadja*, (it) is complete, having *kākali* in the *sañcāri* (circulatory) *varṇa*; (embellished) with *prasannādi*, it is employed in (the context of) the sentiment of heroism in

[1] Lit. 'born of'.

phillanthropy,[1] wrath[2] and wonder[3] in the first quarter of the day; and it has *soma* (the moon) for its presiding deity. (33-36b)

Ākṣiptikā:

1.	sā	sā	ni	dhā	sā	sā	mā	mā
	Br	*ha*	*du*	*da*	*ra*	*vi*	*ka*	*ta*
2.	mā	dhā	mā	gā	mā	dhā	ni	mā
	ga		*ma*	*na*	*ja*	*tha*	*ra*	*vi*
3.	mā	ni	dhā	ni	mā	dhā	ni	ni
	bha		*ktam*		*su*	*vi*	*pu*	*la*
4.	ni	dhā	ni	sā	sā	sā	sā	sā
	pi		*nāṁ*	*gam*				
5.	mā	ma-sa	sā	sā	ni	dhā	pā	pā
	a	*ri*	*da*	*ma*	*na*	*vi*	*ṣa*	*ma*
6.	dhā	ni	mā	mā	gā	ri	mā	mā
	lo		*ca*	*naṁ*	*su*	*ra*	*na*	*mi*
7.	mā	mā	mā	mā	dhā	ni	mā	mā
	taṁ	*vi*	*nā*		*ya*	*kam*		
8.	sā	sā	dhā	ni	mā	mā	mā	mā
	van				*de*			

The purport of the song is as under :

I bow down to Vināyaka (Gaṇeśa) who, (on account of his) difficult movement (caused by his) vast stomach, dissipates hardships; who has stout fleshy limbs, is capable of vanquishing the foes, has three eyes and is adored by the gods.

Thus ends *Bhinnakaiśikamadhyama.*

5. भिन्नतानः

मध्यमापञ्चमोजातः पञ्चमांशग्रहोऽल्परिः ॥३५॥
रिहीनो वा मध्यमान्तो मध्यमाल्पः सकाकली ।
संचारिणि प्रसन्नादिमण्डितोऽन्तिममूर्छनः ॥३६॥
प्राय्यामे करुणे गेयो भिन्नतानः शिवप्रियः ।

पां नीं सागा मापा धापागामांमां । ममध ममग सां सां संसं सं मागम पापापानी सांगांमां धापाम गंमंमां । मम धप धध संसं पांपां संसंसं मागम पापा मंमं पप धध निनि पध मध मग गंसां सां गंसगससम पापापानी

[1] *Dānavira* (*Dāna* + *vira*) extremely generous in giving charity.
[2] *Raudra* of the text.
[3] *Adbhuta* of the text.

सांगांपापा धापामगमामा—इत्याक्षिप्तिकाः ।

पापा नीनी संसं गंगं पापानीपांनी सांगंगं सांगामा पाधा पाम गामापापा (पञ्चम) पापा सांसां धामापापापा (षड्ज) सस गम (पञ्चम) नी सांगां मापाधाम गां मामा—इति वर्तनी ।

१.	पा	पा	नी	नी	सां	सां	गा	गा
	ह	र	ब	र	मु	कु	ट	ज
२.	सा	गां	मप	मग	सां	सां	सां	सां
	टा		लु	लि	तं			
३.	सा	गा	मा	पा	धा	पा	मप	मग
	अ	म	र	ब	भू		कु	ब
४.	सा	गा	मा	पा	पा	पा	पा	पा
	प	रि	म	लि	तं			
५.	धा	पा	सा	मा	पा	पा	धा	धा
	ब	हु	वि	ध	कु	सु	म	र
६.	सा	सा	पा	पा	धा	पा	मा	गा
	जो		रु	णि	तं			
७.	धा	पा	पम	मपग	सां	गां	मां	पां
	वि	ज	य	ते	गं		गा	
८.	धा	पा	मग	मा	मा	मा	मा	मा
	वि	म	ल	ज	लं			

—इत्याक्षिप्तिका ।

इति भिन्नतानः ।।

तत्र साकल्येन पदयोजना

हरवरमुकुटजटालुलितं, अमरवधूकुचपरिमलितम् ।
बहुविधकुसुमरजोरुणितं, विजयते गङ्गाविमलजलम् ।।

5. *Bhinnatāna* : (35c-37b)

Born of *Madhyamā* and *Pañcami* (*jāti-s*), having *pañcama* for its initial and the fundamental note and a weak[1] *ṛsabha* which may even be omitted, with *madhyama* as its final note which is otherwise rare, taking *kākalī* and embellished by *prasannādi* in the *sañcāri* (circulatory) *varṇa*, with its

[1] Lit., 'rare'.

mūrcchanā commencing with *pañcama*,[1] *bhinnatāna*, loved (as it is) by Lord Śiva, is sung in the first quarter of the day in (the context of) pathos.[2] (35c-37b)

Ākṣiptikā :

1.	pā	pā	ni	ni	sā	sā	gā	gā
	Ha	*ra*	*va*	*ra*	*mu*	*ku*	*ta*	*ja*
2.	sā	gā	ma-pa	ma-ga	sā	sā	sā	sā
	tā		*lu*	*li*	*tam*			
3.	sā	gā	mā	pā	dhā	pā	ma-pa	ma-ga
	a	*ma*	*ra*	*va*	*dhu*		*ku*	*ca*
4.	sā	gā	mā	pā	pā	pā	pā	pā
	pa	*ri*	*ma*	*li*	*tam*			
5.	dhā	pā	sā	mā	pā	pā	dhā	dhā
	ba	*hu*	*vi*	*dha*	*ku*	*su*	*ma*	*ra*
6.	sā	sā	pā	pā	dhā	pā	mā	gā
	jo		*ru*	*ṇi*	*tam*			
7.	dhā	pā	pa-ma	ma-pa-ga	sā	gā	mā	pā
	vi	*ja*	*ya*	*te*	*gaṁ*		*gā*	
8.	dhā	pā	ma-ga	mā	mā	mā	mā	mā
	vi	*ma*	*la*	*ja*	*lam*			

The purport of the song is as under :

Victory be to the pure waters of the Ganges that are rendered tremulous by the crown of the locks of hair on Śiva's head, and are fragrant by the washing of the breasts of the wives of gods (in heaven) and by carrying the pollen of the flowers of many types (on earth).

Thus ends *Bhinnatāna*.

6. भिन्नकैशिकः

कैशिकीकार्मारवीभ्यामुद्भूतो भिन्नकैशिकः ॥३७॥
षड्जग्रहांशापन्यासः सम्पूर्णः काकलीयुतः ।
मन्द्रभूरिः ससञ्चारी प्रसन्नादिविभूषणः ॥३८॥
षड्जादिमूर्छनो दानवीरे रौद्रेऽद्भुते रसे ।
गेयोऽह्नः प्रथमे यामे शिशिरे शिववल्लभः ॥३९॥

साधा मांधासा निधस नीसां सां सांरीं मांपांधांमांधांसां निध सनि सासा

[1] *Antima-mūrcchanah* is interpreted by 'S' a commencing with *ṛṣabha*. He seems to have taken Bhinnatāna as belonging to the *ṣadja-grāma*, though actually it belongs to the *madhyama-grāma*. cf. *S.Raj.*, II.2, 1.279-281. Pañcama is the last note of the *madhyama-grāma*.

[2] *Karuṇa* of the text.

सारीं सामा धानी साधा सा मपांमापापा—इत्यालापः ।

सासाधा माधापा मारी मापा धामाधासांसां सां । सांसां रीरी गांगां सारी गांगां सारी सासामाधा पापा सारी मापा धासा धापा मापापापा—इति वर्तनी ।

१.	सा	सा	सा	सा	री	री	मा	मा
	इं			व्र	नी			ल
२.	मा	मा	पम	पा	पा	पा	पा	पा
	स			प्र	भं			म
३.	मा	धा	सा	पा	धा	मा	री	सा
	वां			छं	गं			श्र
४.	मा	मा	सनि	सां	सां	सां	सां	सां*
	धा			सि	तं			
५.	सा	सा	सा	सा	सा	सा	सा	सा
	ए			क	वं			त
६.	नी	गा	सा	सा	धा	पा	मा	पा
	शो			भि	तं			न
७.	मा	धा	सा	पा	धा	मा	री	मा
	मा			मि	तं			वि
८.	मा	मा	पम	पा	पा	पा	प	प
	ना			य	कं			

—इत्याक्षिप्तिका ।

इति भिन्नकैशिकः ॥

तत्र साकल्येन पद्ययोजना

इन्द्रनीलसप्रभं मदान्धगन्ध वासितम् ।
एकदन्तशोभितं नमामि तं विनायकम् ॥

6. *Bhinnakaiśika* : (37c-39)

Arising[1] from *Kaiśiki* and *kārmāravī* (*jāti-s*), *bhinnakaiśika* takes *ṣadja* for its initial, fundamental and the semi-final note; it is complete, takes *kākalī*, has a profusion of the low (notes) and is embellished by *prasannādi* in the *sañcārī* (circulatory) *varṇa*; with *ṣadja* as the commencing note of its

*The fifth sā in this line is inadvertantly omitted from the second edition of Adyar, though it is duly supplied in the first-edition.

[1] *Udbhūta* of the text is literally 'arisen'.

mūrcchunā, it is sung in (the context of) the sentiments of philanthropy,[1] wrath[2] and bewilderment[3], in the first quarter of the day in winter to the endearment of Lord Śiva[4]. (37c-39)

Ākṣiptikā :

1.	sā	sā	sā	sā	rī	rī	mā	mā
	In			*dra*	*nī*			*la*
2.	mā	mā	pa-ma	pā	pā	pā	pā	pā
	sa			*pra*	*bham*			*ma*
3.	mā	dhā	sā	pā	dhā	mā	rī	sā
	dān			*dha*	*gan*			*dha*
4.	mā	mā	sa-ni	sṁ	sṁ	sṁ	sṁ	
	vā			*si*	*tam*			
5.	sā	sā	sā	sā	sā	sā	sā	sā
	e			*ka*	*dan*			*ta*
6.	nī	gā	sā	sā	dhā	pā	mā	pā
	śo			*bhī*	*tam*			*na*
7.	mā	dhā	sā	pā	dhā	mā	rī	mā
	mā			*mī*	*tam*			*vī*
8.	mā	mā	pa-ma	pā	pā	pā	pa	pa
	nā			*ya*	*kam*			

The purport of the song is as under :

My salutations to that Vināyaka (who is) resplendent like a sapphire and is scented by the aroma of his rut and who displays only one tooth.

Thus ends *bhinnakaiśika*.

7. गौडकैशिकमध्यम:

षड्जमध्यमया सृष्टो गौडकैशिकमध्यम: ।
षड्जग्रहांशो मन्यास: पूर्ण: काकलिना युत: ॥४०॥
प्रसन्नमध्येनारोहिवर्ण: षड्जादिमूर्च्छन: ।
भयानके च वीरादौ रसे शीतांशुदैवत: ॥४१॥
यामद्वये मध्यमेऽह्नो गेयो नि:शङ्ककीर्तित: ।

सां सां सधस सधसा सधस रिमागामामा मम धमधरिधधध धनिधनि धमाधमा गधरि धनिध (षड्ज) ससध धससससधसरिगा सधधसससससरिगरिमरि

[1] *Dānavtra* lit. extremely generous.
[2] *Raudra* of the text.
[3] *Adbhuta* of the text.
[4] *Śivavallabha* lit. dear to Śiva, the grammatical forms of the text have been transformed to suit the English diction.

गसगसधसस (मध्यम) मममधमध (ऋषभ) रिरिरिधरिधमनिधध धसपधमामा । रीरीरिरिगरिगगधां सासाधधससधधरिधरि । ममधारि रिधानि धनिमधामा । गधारिधानिधा (षड्ज) ससधधससससस । रिगरिमरिगसगसां धसासं (मध्यम) मममधमध (ऋषभ) रिरिरिधरिधधनिधधधस पधमामा । रीरीरिरिगरिगगधासा-साधधससधधधरिधरिममधारिरिधानिधनिमधमा । गधारिधानि धाध (षड्ज) ससधधससमससस । रिगरिगरिगस गसांनिनिनिसनिससससससससससससससधसधसारि-मममममधाधाध गसगसा । धाधाधमपधमामा —इत्यालाप: ।

धाधाध (षड्ज) सधसासा धध धस धाममाध मध मां (मध्यम) ममध मग निध धध रिधधा । रिधधा निधध सांमांध धधसं संसं धध मामधरिम रिग सांसंसंधससा । (षड्ज) समामाममधामधाधनिधाधा धनिध गधा सगधा धधधस पप मधमारीगाग (धैवत) धागाधाध रिरिरि (ऋषभ) रिगा मामधमधानिध-निधधा (धैवत) रिधधाधधा । धनिसांसा । मधधधधसंसंसंसांधधधसं मममम रिरिरिग । संगंधा संधध सां सग (षड्ज) ग धा सस धसरि । रिमं मधध मधा । मध धध रिधधा धनि (धैवत) धधधगं ससमगं धधधसपधधधमामाम रिग गमा म (षड्ज) पधमा मधमा मामधा (धैवत) रीरीधाधरिधा (षड्जमध्यमधैवत) धासपधमा ममगामामा—इति करणम् ।

१.	स	सा	धा	सा	सां	सां	सां	सां
	त	ग	ण	र	त्रि	स	ट्ट	श
२.	मां	मां	सा	सा	धा	सा	री	मा
	भा		सु	र	खि	क	ट	ज
३.	मम	री	सा	सा	सा	सा	गरि	सम
	टा		ज़		ट	शि	ख	र
४.	मां	मां	मां	मां	सां	सां	सां	सां
	प	रि	र	चि	ता			
५.	मा	धा	मा	गा	मा	धा	मा	गा
	हि	म	शि	ख	रि	शि	ख	र
६.	मा	धा	सा	सा	नी	धा	सा	मा
	मा		ला		श	र	ण	ग
७.	सां	सां	मा	मग	री	गा	सा	सनि
	ता		पा		तु	थ:		स

८. धा सा पा धा मग मा मा मा
वा गं गा

इत्याक्षिप्तिका ।

(तस्य साकल्येन पदयोजना)

(तरुणरविसदृशभासुरविकटजटाजूटशिखरपरिरचिता ।
हिमशिखरिशिखरमालाशरणगता पातु वः सदा गङ्गा ।।)
इति गौडकैशिकमध्यमः ।

(*vi*) *Gaudakaiśikamadhyama* : 40-42b

Derived[1] from *Saḍjamādhyamā*, *Gaudakaiśikamadhyama* has *ṣaḍja* for its initial and the fundamental note, and *madhyama* as its final note; it is complete and includes *kākali*, has *prasannamadhya*[2] in the ascending *varṇa* and its *mūrcchanā* commences with *ṣaḍja*; it is employed in the sentiment of terror[3] and valour[4], and with the moon[5] for its presiding deity, it is sung in the two middle quarters of the day as declared by Śārṅgadeva[6]. (40-42b)

Ākṣiptikā :

1.	sā	sā	dhā	sā	sṁ	sṁ	sṁ	sṁ
	Ta	*ru*	*na*	*ra*	*vi*	*sa*	*dṛ*	*ta*
2.	mṁ	mṁ	sā	sā	dhā	sā	ri	mā
	bhā		*su*	*ra*	*vi*	*ka*	*ṭa*	*ja*
3.	ma-ma	ri	sā	sā	sā	sā	ga-ri	sa-ma
	ṭā		*jā*		*ja*	*ṭa*	*kha*	*ra*
4	mṁ	mṁ	mṁ	mṁ	sṁ	sṁ	sṁ	sṁ
	jā	*ri*	*nā*	*ci*	*tā*			
5.	mā	dhā	mā	gā	mā	dhā	mā	gā
	hi	*ma*	*śi*	*kha*	*ri*	*śi*	*kha*	*ra*
6.	mā	dhā	sā	sā	ni	dhā	sā	sā
	mā		*lā*		*ṣa*	*ra*	*na*	*ga*

[1] Lit. 'created'.
[2] Name of an *alaṅkāra*.
[3] *Bhayānaka* of the text.
[4] *Vīra* of text.
[5] Lit., "(the celestial body) having cool rays."
[6] *Vihaṅka* (of the text) literally signifies 'one who is free from doubt', and is used as an epithet of Śārṅgadeva.

7.	sṁ	sṁ	mā	ma-ga	ri	gā	sā	sa-ni
	tā		*pā*		*ru*	*vah*		*sa*
8.	dhā	sā	pā	dhā	ma-ga	mā	mā	mā
	dā		*gah*		*gā*			

The purport of the song is as under :

May the Gaṅgā ever protect you, the Ganges that was formed in the cluster of the immense locks of hair (of Lord Śiva), shining like the nascent dawn, and that took refuge among the series of the snow-capped peaks of the Himālayas

Thus ends *gaudakaiśikamadhyama*.

(viii) गौडपञ्चमः

धपङ्गो धैवतीषड्जमध्यमाजातिसम्भवः ।।४२।।
धांशो मान्तस्तथा गौडपञ्चमः पञ्चमोज्झितः ।
काकल्यन्तरसंयुक्तो धैवतादिकमूर्छनः ।।४३।।
प्रसन्नमध्येनारोहिवर्णः शौरिस्मरप्रियः ।
भयानके च बीभत्से विप्रलम्भे रसे भवेत् ।।४४।।
उद्भटे नट्टने गेयो यौरुमेऽङ्गो मध्ययामयोः ।

ग्रामा धधमधधधनिधनिध धधनिधनिधमरिगगरिगरिगगधधनिधनिधधमगम-मगामाम (धैवत) धधधधधनिधनिधधधधमधनिधमरिगधनिधधधनि ममनि धगससमग (मध्यम) मममधधधधनिधनिधमाधधमाधधनिध निध धधध ममधा मधध धनि धनिमधमगागगमगमा । धधनि ममनि धनिमाधाधा (धैवत) धधध-धधनिधनिधधधधसधनी धसरिगधनिध धधनि ममनि धग सगमगम (मध्यम) मममध ममध ममध धनि धनि धमामध निध निधनिधधमधधधधसधधनिधनिध-निधमधमगागसगमगमधधधधधनिधनिधगं गगमगममधसरिमधमगधाधमधधा-धा । धधनि धधस धधनि धमध धधनिधधधमधसरिमगामामामाधधधमधधध-धधधधधधधधनिधनिमधमगामामा इत्यालापः ।

मध मध धाधनिधास धनिधा धम रिगा धनि धामगामामा । धमधमा धमधमा । (मध्यम) मनि धध रिध धाममधागमधानिध धनि धाममसं गम धामनि धनि धनि धाध धधम । धनिधा धसरिग धनिधा मधसरि मधमधधा धधधनि धनि धनि धनि मधमा मागामामा इति करणम् ।

१.	धा	धा	मा	धा	सां	सां	सां	सां
	ध	न	ध	न	न	ञि		न
२.	धा	धा	धा	धा	धा	धा	सा	धा
	पं		न	ग	वि	ध	म	वि

३.	सां	सां	मां	मां	मां	धा	धा	धा
	नि		श्वा		स	धू		म
४.	धा	धा	मा	गा	मा	मा	मा	मा
	धू		त्र	श	शि			
५.	मा	मा	मा	गा	मा	धा	धा	धा
	वि	र	चि	त	क	पा		ल
६.	धा	नी	धा	मा	मा	मा	मा	गा
	मा		लं		ज	य	ति	ज
७.	मा	धा	धा	धा	मा	मा	मा	मा
	टा		मं	ड	लं			
८.	धा	धा	धा	धनि	गा	मा	मा	मा
	श				भोः			

इत्याक्षिप्तिका।

(तत्र साकल्येन पदयोजना)

(घनचलनखिन्नपन्नगविषमविनिश्वासधूमधूम्रशशि।
विरचितकपालमालं जयति जटामंडलं शम्भोः॥

इति गौडपञ्चमः।

(*viii*) *Gauḍapañcama* : 42c-45b.

Brought into being by *dhaivati* and *ṣadja-madhyamā* (*jāti-s*), *Gauḍapañcama* has *dhaivata* for its initial and the fundamental note, and *madhyama* for its final (note); it is devoid of *pañcama*[1] and takes (both) *kākalī* and *antara*[2]; its *mūrcchanā* commences with *dhaivata*; and embellished by *prasannamadhya*[3] in the ascending *varṇa*, dear to Viṣṇu[4] and cupid, it is employed in (the context of) terror,[5] abhorence[6] and love in separation[7] for being sung to (the accompaniment of) brisk dancing in the two middle quarters of the day during the summer season. (42c-45b)

[1] That implies that it is hexatonic.
[2] That is *Kākalī-niṣāda* and *antara-gāndhāra*.
[3] An *alaṅkāra*.
[4] *Śauri* is Viṣṇu, but *sauri* is a text varient for it and means Saturn. 'S' takes both the readings into account. Obviously Viṣṇu or Saturn and Cupid are the presiding deities of this *rāga*.
[5] *Bhayānaka* of the text.
[6] *Bibhatsa* of the text.
[7] *Vipralambha* of the text.

Ākṣiptikā :

1.	dhā	dhā	mā	dhā	sȧ̀	sȧ̀	sȧ̀	sȧ̀
	Gha	*na*	*ca*	*la*	*na*	*khin*		*na*
2.	dhā	dhā	dhā	dhā	dhā	dhā	sā	dhā
	pan		*na*	*ga*	*vi*	*s*	*ma*	*vi*
3.	sȧ̀	sȧ̀	mȧ́	mȧ́	mȧ́	dhā	dhā	dhȧ́
	ni		*śvā*		*sa*	*dhu*		*ma*
4.	dhā	dhā	mā	gā	mā	mā	mā	mā
	dhu		*mra*	*śa*	*śi*			
5.	mā	mā	mā	gā	mā	dhā	dhā	dhā
	vi	*ra*	*ci*	*ta*	*kà*	*pā*		*la*
6.	dhā	ni	dhā	mā	mā	mā	mā	gā
	mā		*lam*		*ja*	*ya*	*ti*	*ja*
7.	mā	dhā	dhā	dhā	mā	mā	mā	mā
	tā		*man*	*ḍa*	*lam*			
8.	dhā	dhā	dhā	dha-ni	gā	mā	mā	mā
	śam				*bho*			

The purport of the song is as under :

Victory be unto the crown of the locks of hair of Lord Śiva, which is forming as it were a garland of skulls by the dint of the moon beclouded by smoky uneven breath exhaled by the serpents tired of excessive movement.

Thus ends *gauḍapañcama*.

(ix) गौडकैशिकः

उद्भूतः कैशिकीषड्जमध्यमाभ्यां-ग्रहांशसः॥४५॥
सकाकलिः पञ्चमान्तः पूर्णः षड्जादिमूर्छनः।
आरोहिणि प्रसन्नादिभूषितः करुणे रसे॥४६॥
वीरे रौद्रेऽद्भुते गेयः शिशिरे शंकरप्रियः।
विनस्य मध्यमे यामे द्वितीये गौडकैशिकः॥४७॥

सासा सग सनिसरी मगमसमम पम निप पगम गरि रिगम मस। गसां संनि सरिम गपम पपरिमपाधारी मापाधानि रिमापा धास नि सासा। सासा (षड्ज) सससससस ससस मगसं गमनि सासा। सासा सस ग ससस मगमरि गसग सधम। पधप मापमापापा। पमपापापधपधपापप पधरिरिरि मरि मसरि मधासनिसासा। सासा (षड्ज) समसममगमस सग मग सनिसासा। सासा ससगस समग मरिगस गसधसपध पमा पापा धम पापा गम गगम (पञ्चम) पप गग भम गग गमग। निनिपनिपागमगस सनिपनिप। गमग पम मगमग गरीरी

रिगमम (षड्ज) स ससससम ससगसधसा गध सरीमामापम-पापा--इत्यालापः ।

निस निध सस रिम रिगम ममगपपनिगा पमगारि परीरीरिमरिम समरी मरिगसा मपधस रिमापमापांपांरिमरिम रिमपापारिम पनि रीरीरिमसा पध ससससनिसा समरिगा सग सनिनीनिनि निनि सधध सध मम पपपा गागगनि पपधनी गगगप गमागा रीरी रिगामाम (षड्ज) स सनी निसा गारी रिम गम सागा मापा पनि धनि गमग धधम रिस गा सग सनि धसा धसरि मा पम पापा पम धमा रिमा रीसध सारी रिम मम मग साधध सस मम पप मम पापा पप गग मम पापापा—इति करणम् ।

१.	सा	सा	सा	सा	नी	नी	नी	नी
	भ		स्मा		ध्यं		ग	वि
२.	नी	नी	सा	री	री	गा	सा	सा
	भू		धि	त		दे		हं
३.	सा	सा	री	सा	री	सा	री	मा
	सु	र	व	र	मु	नि	स	हि
४.	री	री	री	री	मा	मा	मा	मा
	तं				भी		म	भु
५.	सा	सा	सा	सा	री	री	री	री
	जं		ग	म	वे		ष्टि	त
६.	सा	सा	सा	सा	मा	मा	री	मा
	बा		हुं		सु	र	व	र
७.	री	मा	मा	मा	पा	पा	पा	पा
	न	मि	त	प	वं			
८.	री	री	री	री	पा	पा	पा	पा
	चं		द्र	क	ला		क	र
९.	सा	री	री	री	सा	सा	नी	नी
	सं		त	ति	ध	व	लं	
१०.	नी	नी	सा	नी	री	मा	री	गा
	सु	र	स	रि	वं	बु	ध	

११.	सा	सा	सम	गरि	सा	सा	सध	धनि
	रं				प्र	ण	म	त
१२.	पध	पध	पप	पप	मप	मप	पा	पा
	स	त	तं		नि	ष्क	लं	
१३.	पध	पध	रिम	पम	धा	मा	सा	सा
	स	क	लं		ग	र	म	
१४.	धा	नी	पध	मा	गा	पा	गा	पा
	शि	व	म	जे	यं			

—इतिध्रुवाक्षिप्तिका ।

(तस्य साकल्येन पदयोजना)

(भस्माभ्यङ्गविभूषितदेहं सुरवरमुनिसहितं,
भीमभुजङ्गमवेष्टितबाहुं सुरवरनमितपदम् ।
चन्द्रकलाकरसन्ततिधवलं सुरसरिदम्बुधरं,
प्रणमत सतत निष्कलं सकलं परमशिवमजेयम् ॥)

इति गौडकैशिकः

(ix) *Gauḍakaiśika* : 45c-47

Arising from *kaiśikī* and *ṣaḍja-madhyamā* with *ṣaḍja* as its initial and the fundamental note and endowed with *kākali gauḍakaiśika* has *pañcama* as its final note, it is complete, and its *mūrcchanā* commences with *ṣaḍja*. Embellished by *prasannādi*[1] in the ascending *varṇa* it is (employed in (the depiction of) pathos[2], valour[3], wrath[4], and bewilderment[5]; and dear to Lord Śiva, it is sung in the second quarter of the mid-day in the winter season[6]. (45c-57)

Ākṣiptikā :

1.	sā	sā	sā	sā	ni	ni	ni	nī
	Bha		*smā*		*bhyaṅ*		*ga*	*vi*
2.	nī	ni	sā	ri	ri	gā	sā	sā
	bhū		*śi*	*ta*		*de*		*ham*

[1] An *alaṅkāra*.
[2] *Karuṇa* of the text.
[3] *Vīra* of the text.
[4] *Raudra* of the text.
[5] *Adbhuta* of the text.
[6] *Śiśira* implies the first half of the writer season, the other being called *hemanta*.

3.	sā	sā	ri	sā	ri	sā	ri	sā
	su	*ra*	*va*	*ra*	*mu*	*ni*	*sa*	*hi*
4.	ri	ri	ri	ri	mā	mā	mā	mā
	tam				*bhī*		*ma*	*bhu*
5.	sā	sā	sā	sā	ri	ri	ri	ri
	jam		*ga*	*ma*	*ve*		*śfi*	*ta*
6.	sā	sā	sā	sā	mā	mā	ri	mā
	bā		*hum*		*su*	*ra*	*va*	*ra*
7.	ri	mā	mā	mā	pā	pā	pā	pā
	na	*mi*	*ta*	*pa*	*dam*			
8.	ri	ri	ri	ri	pā	pā	pā	pā
	can		*dra*	*ka*	*lā*		*ka*	*ra*
9.	sā	rī	ri	ri	sā	sā	ni	ni
	sam		*ta*	*ti*	*dha*	*va*	*la*	
10.	ni	ni	sā	ni	rī	mā	ri	gā
	su	*ra*	*sa*	*ri*	*dam*		*hu*	*dha*
11.	sā	sā	sa-ma	ga-ri	sā	sā	sa-dha	dha-ni
	ram			*pra*		*na*	*ma*	*ta*
12.	pa-dha	pa-dha	pa-pa	pa-pa	ma-pa	ma-pa	pā	pā
	sa	*ta*	*ta*		*ni*	*śka*	*lam*	
13.	pa-dha	pa-dha	ri-ma	pa-ma	dhā	sā	sā	sā
	sa	*ka*	*la*	*pa*	*ra*	*ma*		
14.	dhā	nī	pa-dha	mā	pā	pā	pā	pā
	Śi	*va*	*ma*	*je*	*yam*			

The purport of the song is as under :

Worship the great invincible Lord Śiva, who is eternally the whole and is yet fragmented (in manifestation), who bears the waters of the heavenly river (*Gaṅgā*), that are sparkling white in (the light of) the streaks of the rays of the moon, whose feet are adored by the best of the gods, whose arms are surrounded by serpents and who has his whole body decorated with the application of *bhasma* (sacrificial ashes).

Thus ends *gauḍakaiśika.*

(x) वेसरषाडवः

वेसरः षाडवः षड्जमध्यमाजातिसम्भवः ।
मध्यमांशग्रहन्यासः काकल्यान्तररञ्जितः ॥४८॥
सारोही सप्रसन्नादिर्मध्यमादिकमूर्छनः ।

सम्पूर्णः शान्तशृङ्गारहास्येषूशनसः प्रियः ॥४९॥
दिनस्य पश्चिमे यामे गेयः श्रीशार्ङ्गदोदितः ।

मांमारीगांसांरीं गांमां मागा मासां । मामारीमांपाधानी पनी धामां नीधा-सासा । सांधा सारीगाधा सनी धानीध (पञ्चम) पापा सधा सगा मरीगांरीमा-मामरीगारीधामा मरी मगागमासासागासरि गमा मग सनि धनि धस धस निध-निधा (पञ्चम) पस धग सम गरी मगां मां मांमांमांमां मधा नीसा रीगा मम गसा नीधनि धसनिधा नीध (पञ्चम) पापा । पपनि धधनि पापा पपनि धधनि मांमां । मम निधा धध गसा । ससमरी री गामामा । मरिरिग सांसां । सरिरिग मां मां मरि रिग रिरिधामा मरिरि गरि रिधस रिरि मांरिग सगा सधनि धसस धनि धगगधनि धधस धनि धमंमं मग ममध मंरिरि मरिग सगसा धनि-धसनि धानिधा (पञ्चम) पापा पप पपनि धनि धधनि धनि ममनि धधस ससग धधस धधमा रिग सगस धसरिगम रिगमांमां । मरि गसां रिगमां मां मरी गरिगमा । मदिगरि धरि रिरि धरि रिरि मांमां । गममग धधम धम रिरिम रिग सगस धनिध सनि धनिधा । (पञ्चम) पापा । पंपं पंपं पंपं पंपं । निध निध धनि धनि ममनि निध निध धमां गंग गस धनिध सनि धनी धसरि गगरि सनिधासां पधासरी मं गा मं मां इत्यालापः ।

मंधाममं गंमांयां मम गम मां । मंसंमरिमांमं ममरि मं मां धधांनि धनिधा धस धनिधा धाधा म रिग मग मांमां (ऋषभ) रि धरीरीरीरी धरीरीरीरीग रिग मांमांनि पधा मा रिग रिग रिग सा । संमं (धैवत) निध धस धनि धापापा । पप (धैवत) धनींनींमांमां । मांरि मरिग मनि धा धा धा (धैवत) धनिधग (षड्ज) सा नीधा सारीं गां मां मं मधारि रि रि गग मंमं रिग रिनि पध मंमं रिग रिम रिगा ससा धनि धस धनि धध (पञ्चम) पा । (धैवत) धग सस मग रिग मांमांगामांमां—इति करणम्

१.	मा	गा	री	सा	री	गा	री	सा
	इं		द	गो		त्र	म	णि
२.	रो	सा	री	गा	मां	मां	मां	मां
	वा		म	सं		चि	अं	
३.	मा	री	गा	सा	नी	धा	सा	सा
	फू		ल्ल	कं		द	ल	मि
४.	पा	धा	सा	रो	गा	मा	मा	मा
	लिं		ध	मो		हि	अं	

५.	री	री	पा	पा	मा	पा	धा	नी
	म		त्त	व		द्दु	र	णि
६.	पा	धा	मा	गा	री	गा	री	सा
	णा		अ	सो		हि	अं	
७.	मा	री	गा	सा	नी	धा	सा	सा
	का		ण	नं		मु	र	हि
८.	पा	धा	सा	री	गा	मा	मा	मा
		गं	ष	सी		अ	लं	

इत्याक्षिप्तिका ।

(तत्र साकल्येन पदयोजना)

(इन्दगोवमणिदामसंचिअं, फुल्लकन्दलमिलिन्दसोहिअम् ।
मसवदवुरणिणाअसोहिअं, काणणं मुरहिगन्धसीअलम् ॥)

इति वेसरग्राम्यवः ।

10. *Vesaraṣāḍava* : 48-50b

Derived from *ṣadja-madhyamā* (*jāti*) *vesaraṣāḍava* has *madhyama* for its initial, fundamental and the final note; it is embellished by *kākali* and *antara* with *prasannādi*[1] in the ascending *varṇa*, and the *mūrcchanā* commences with *madhyama*; it is complete and is employed in the sentiments of tranquility[2], conjugal love[3], and mirth;[4] dear to Jupiter, it is sung in the last quarter of the day as declared by Śārṅgadeva (48-60b).

Ākṣiptikā :

1.	mā	gā	ri	sā	ri	gā	ri	sā
	In		*da*	*go*		*va*	*ma*	*ni*
2.	ri	sā	ri	gā	mā	mā	mā	mā
	dā		*ma*	*saṅ*		*ci*	*aṁ*	
3.	mā	ri	gā	sā	ni	dhā	sā	sā
	phu	*lla*	*kan*		*da*	*la*	*mi*	
4.	pā	dhā	sā	ri	gā	mā	mā	mā
	lin		*da*	*so*		*hi*	*am*	

[1]Name of an *alaṁkāra*.
[2]*Śānta* of the text.
[3]*Śṛṅgāra* of the text.
[4]*Hāsya* of the text.

5.	ri	ri	pā	pā	mā	pā	dhā	ni
	ma		*tta*	*da*		*ddu*	*ra*	*ni*
6.	pā	dhā	mā	gā	ri	gā	ri	sā
	nā		*a*	*so*		*hi*	*aṁ*	
7.	mā	ri	gā	sā	ni	dha	sā	sā
	kā		*na*	*naṁ*		*su*	*ra*	*hi*
8.	pā	dhā	sā	ri	gā	ma	mā	mā
		gaṇ	*dha*	*si*		*a*	*laṁ*	

The purport of the song is as under:

The forest that has put on a garland of gems in (the form of red) silk worms, and that is lovely with the black bees settled on the fully developed leaves of the trees, and with the 'love-intoxicated' croaks of the frogs, is cool and fragrant.

Thus ends *vesaraṣāḍava*.

(xi) बोट्टः

बोट्टः स्यात्पञ्चमीषड्जमध्यमाग्रां ग्रहांशपः ॥५०॥
मान्तोऽरूपगः काकलिमान् पञ्चमाश्रिकमूर्छनः ।
आरोहिणि प्रसन्नान्तालङ्कृतः सकलस्वरः ॥५१॥
अन्त्येऽह्नः प्रहरे गेयो हास्यशृङ्गारयोः स्मृतः ।
उत्सवे विनियोक्तव्यो भवानीपतिवल्लभः ॥५२॥

पंनिमासा धगारि पानी धा पामा गरी ममा मामा । मं पांपां पंनिनिमां-मंग्रांसासनि धा धमगा मगारिरिसा री पंमापांगांपंसा सपपमपपं मंपंमंपंपंमां । पधनि पध मधस गरि रिरिपं रिरिप रिपपप (षड्ज) सा । मस गरि पां (पञ्चम) पपपपमगरि मगां मां मां मधा धा धा धप निध निसा मम धध सस रिरि गग रिगा ग (पञ्चम) पप गप धग निध धधधमगगां मगा री रिध रिरिध रिरि (ऋषभ) रिरिप रिरिप पां पनिधा पामा गरि मगामा मा । गाम । मगममगा ममगप ममगागरी रिरिरि ध धग गागारी । रिस मम गग पमपपमपगापा पमप ध नि धनि मामामधाधामा मामामधाधमामधासारीगागाया परि पापमपधनिपधमधमां गारी । रिगमगाधापामागारिगगामाम (मध्यम) मगाममगममगमपमगागपमागामापागा पनिधधनिधनिनिपानिधधससससधधगरी-गरिरि गपापपधपधापधससधधगसग । सासससमरिरिपंमपममगापापममपपधधस सपा । ससससससमरिरिगागससपपपपधधनिपधमधमगरिमगाग । सगसधस पपधधससरिरिपपपपपमगरीमगागगा । मामांगमम (मध्यम) मा पनिधनिरिधा धनिपपपधममरिगरिमरिग । ससामससगगमगधधधगससससमरिरिरिपरिपाप ।

पापसधसासपाप (षड्ज) रिसरिरिपाप। पममपपधधधनिपधमामरिरि ममरिरिगरिपरिपपपपपप (षड्ज) ससासधधगधमगरिपा। पापाधाधापापा-सासापापाधध पपमगगागारिधारिरिधरिरि (ऋषभ) रिरिपा (पञ्चम) पधापामागारी गारीसगामामा—इत्यालापः।

धाममगममामममगममा (पञ्चम) पगममारमगमसाधधधनिप धमाधनिप-धसारिगरिमरिममामममगरिसा। रिगरिग (पञ्चम) पपपपनिनिधामामा। मामममधधाधममधधासरिधगाधगगधरिग (पञ्चम) पापपपनिनिध ससधगसमा-गारीमारीमा (मध्यम) निधाधाधधनि। पांमागारीरिपारीनिधा (षड्ज) ससससममारिरिरिरिपमनमनिधापामागारीरिमांगामांमांधरिरि धरीरिधरिरिरिप-परिपपरिपपमनिनिधनिधानिनिधाधधध निधधमधमामाममधध (षड्ज) स (ऋषभ) रि (पञ्चम) पपनिनिनिनिधधनिनि निपधधधरिपपमधममरिरिगरि (पञ्चम) पनिनिधधपंपंमंमगगरिरिमग मामानिधनिधाधधधनिपपपधगमरीगरि-रिपरिपामगागामामा—इति करणम्।

१.	सा	धा	सा	सा	सा	सा	मा	सा
	प	व	न	वि	लु	लि	त	
२.	धा	पा	मा	पा	धा	पा	मा	मा
	भ्र	मि	त	म	धु	क	र	
३.	धा	पा	मा	गा	री	गा	सा	निध
	ज	ल	ज	रे		णु	प	रि
४.	सा	री	मा	पा	पा	पा	पा	पां
	पिं		ज	रि	ते			
५.	सा	री	मा	पा	पा	पा	पा	धा
	म		द	मं		द	ग	ति
६.	सा	सा	पा	पा	धा	पा	मा	गा
	हं		स	व	धू			
७.	धा	पा	मा	गा	री	गा	सा	निध
	वि	च	र	ति	वि	क	सि	त
८.	पा	पा	पम	गम	मा	मा	मा	मा
	कु	मु	द	व	ने			

—इत्याक्षिप्तिका।

(तत्र साकल्येन पदयोजना)

(पवनविलुलितभ्रमितमधुकरजलजरेणुपरिपिञ्जरिते।
मदमन्थगति हंसवधूविचरति विकसितकुमुदवने॥)

इति बोट्टः

(*xi*) *Bottā* : 50c-52

Bottā is derived from *pañcami* and *ṣadja-madhyamā* (*jāti-s*) with *pañcama* for its initial and the fundamental note and *madhyama* for its final note; with weak *gāndhāra* it takes *kākali*, and its mūrcchanā commences with *pañcama*. Embellished by *prasannānta*[1] in the ascending *varṇa*, it employs all the notes[2], and dear to Lord Śiva[3], it is known to be sung in the last quarter of the day in (the context of) mirth[4] and conjugal love[5] during festive occasions. (50c-52).

Ākṣiptikā :

1.	sā	dhā	sā	sā	sā	sā	sā	sā
	pa	*va*	*na*	*vi*	*lu*	*li*	*ta*	
2.	dhā	pā	mā	pā	dhā	mā	mā	mā
	bhra	*mi*	*ta*	*ma*	*dhu*	*ka*	*ra*	
3.	dhā	pā	mā	gā	ri	gā	sā	ni-dha
	ja	*la*	*ja*	*re*		*ṇu*	*pa*	*ri*
4.	sā	ri	mā	pā	pā	pā	pā	pā
	piñ		*ja*	*ri*	*te*			
5.	ri	ri	mā	pā	pā	pā	pā	dhā
	ma		*da*	*man*		*da*	*ga*	*ti*
6.	sā	sā	pā	pā	dhā	pā	mā	gā
	haṁ		*sa*	*va*	*dhū*			
7.	dhā	pā	mā	gā	ri	gā	sā	ni-dha
	rvi	*ca*	*ra*	*ti*	*vi*	*ka*	*si*	*ta*
8.	pā	pā	pa-ma		ga-ma	mā	mā	mā
	ku	*mu*	*da*		*va*	*ne*		

The purport of the song is as under :

A goose sports with her love-afflicted and slow gait in the grove of white water lilies in full bloom, which is surrounded by black bees displaced by the wind, while the water around is strewn with the pollen of the (lotus) flowers.

Thus ends *bottā*.

[1] An *alaṅkāra*.
[2] That means, it is complete.
[3] I.it. the husband of *Bhavāni*.
[4] *Hāsya* of the text.
[5] *Śṛṅgāra* of the text.

(xii) मालवपञ्चमः

मध्यमापञ्चमीजातिजातो मालवपञ्चमः ।
पञ्चमांशग्रहन्यासो हृष्यकामूर्छनान्वितः ॥५३॥
मारोहिसप्रसन्नान्तो गान्धारात्पः सकाकलिः ।
विप्रलम्भे कञ्चुकिनः प्रवेशे केतुदैवतः ॥५४॥
गेयोऽङ्गः पश्चिमे यामे हास्यशृङ्गारवर्धनः ।

पामारिगासाधानिधपाधधानिसरीमागागपा धामारिगासानिधनिमामाधनिसारिगाममगससाधानीधपापधानीसारी । मौमांगगपांधामारीगासानिधनिमामाधनिसारिगामगगसनिधनिपां । पां पां सधाधासगसासंमगारिरिरिमांमांपमासारीमापाधनीधापाधमासाधानीधापां रिरिरिगामापारीरीगामापारीरीरीगामापानिधा मापानिधा मारीरिगमाममासरिगमामगसनिधानिपा । पापा पपस धधग ससग गरिप ममप मपपांपां । धाम मप धमामा पांधानीनिमामापाधासासमामा पांधागामांधानि धापां धमासधनि धापा मामा (मध्यम) गागं मगंम री रिरीरि रिममगमगससमरीरिरिरिप मापमामपापापपपधामाममनिनिधधपपपधमाममससधधनिनिधधपपममगगरिरीनिनीधधपारीरीधरिरिगामापारीरीधरिरिगमापा । रीरीधरीधरिरिगामापारिगमरिगमपधनिधमां मरिरिरिगगससससससधसरिगगरिसनिधमपपरिममसंधनिधापाधामांगासांधानीधापा धमसधनिधपाः—इत्यालापः ।

मापाधामा मरिगसा धनिमा धनिसा रिगमा धनि धधसधनिधापापा । धध धनिधनिरि मापधनिधगसधानीधासाधानी (पञ्चम) पापधसधाधधगसासससासामगारीरीपमांमांपनिधनिधसनिधपांपां रिगमापा धनिधस धनिपंपधममपमधसधधनिममनिनिधधपापधमनिधपापा—इति करणम् ।

१.	गा	री	सनि	सा	मग	रिग	सा	पम	
	ध्या		न	म	यं	न	वि		
२.	पा	पा	सा	मा	गम	गा	निध	नी	
	मुं		च	ति	दी	नं			
३.	री	मग	पा	पम	पा	पा	धप	मा	
	ध्या	ह	र		ति	वि	श	ति	
४.	रिम	गस	धम	धनि	पा	पा	पा	पा	
	स	रः	स	लि	ले				
५.	पम	धम	सा	सा	सा	गा	सा	निध	
	वि	धु	नो		ति	प		क्ष	

६.	निध	सा	सा	सा	सा	री	गा	मा
	धु	ग	लं		न	रे		ग्न
७.	धा	मा	रिग	सा	निध	सा	पा	मा
	हं		सो		नि		ज	
८.	मरि	गम	धस	निध	पा	पा	पा	पा
	प्रि	या	वि	र	हे			

—इत्याक्षिप्तिका ।

(तत्र साकल्येन पदयोजना)

(ध्यानमयं न विमुञ्चति दीनं व्याहरति विशति सरःसलिले ।
विधुनोति पक्षयुगलं नरेन्द्रहंसो निजप्रियाविरहे ॥)

इति मालवपञ्चमः ।

(*xii*) *Mālavapañcama* : 53-55b

Originating from the *madhyamā* and *pañcami jāti-s*, *mālavapañcama* has *pañcama* for its initial, fundamental and the final note; it is incorporated in the *mūrcchanā* called *hṛṣyakā*[1], and has *prasannānta*[2] in the ascending *varṇa*, a weak *gāndhāra* and *kākali*; it is sung in the event of the chamberlain entering (the stage) in (the depiction of) love in separation in the last quarter of the day and having *Ketu*[3] as its presiding deity, it is conducive to mirth[4] and conjugal love[5]. (53-55b)

Ākṣiptikā :

1.	gā	ri	sa-ni	sā	ma-ga	ri-ga	sā	pa-ma
	Dhya		*na*	*ma*	*yam*	*na*	*vi*	
2.	pā	pā	sā	mā	ga-ma	gā	ni-dha	ni
	muñ		*ca*	*ti*	*dī*	*nam*		
3.	ri	ma-ga	pā	pa-ma	pā	pā	dha-pa	mā
	vyā	*ha*	*ra*		*ti*	*vi*	*śā*	*ti*

[1]That is, the seventh *mūrcchanā* of *madhyama-grāma*.
[2]An *alaṅkāra*.
[3]Astronomically ketu is the name given to the ninth planet. Mythologically it is the co-product of Rahu (cf. note 80 on Rahu verse 103-105b). It is said that on the occasion of the distribution of nectar among the goods the demon Saiṁhikeya stealthily joined the goods and drank of it. Coming to know of it, Viṣṇu cut his throat off, but since he had already taken nectar, his head was transformed into Rahu and his body into ketu.
[4]*Hāsya* of the text.
[5]*Śṛṅgāra* of the text.

4.	ri-ma	ga-sa	dha-ma	dha-ni	pā	pā	pā	pā
	sa	*rah*	*sa*	*li*	*le*			
5.	pa-ma	dha-ma	sā	sā	sā	gā	sā	ni-dha
	vi	*dhu*	*no*		*ti*	*pa*		*kṣa*
6.	ni-dha	sā	sā	sā	sā	ri	gā	mā
	yu	*ga*	*lam*		*na*	*ren*		*dra*
7.	dhā	mā	ri-ga	sā	ni-dha	sā	pā	mā
	ham		*so*		*ni*		*ja*	
8.	ma-ri	ga-ma	dha-sa	ni-dha	pā	pā	pā	pā
	pri	*yā*	*vi*	*ra*	*he*			

The purport of the song is as under:

This 'royal' swan, separated from his beloved, does not give up (her) thought and expresses misery, moves into the pond and tosses his wings in despair.

Thus ends *mālavapāñcama.*

(xiii) रूपसाधारः

जातो नंषादिनीषड्जमध्यमाभ्यां ग्रहांशसः ॥५५॥
मन्यासो रूपसाधारोऽल्परिपः काकलीयुतः ।
प्रसन्नमध्यासङ्कारः पूर्णः षड्जाविमूर्छनः ॥५६॥
अवरोहिणि वर्णे स्याद्वीरे रौद्रेऽद्भुते रसे ।
प्रयोज्यो वीरकरुणे सचिवः प्रीतये सदा ॥५७॥

मानिधा सनि सा सामा पामापापामपा मगामनी निधाधधा सधनि धासनी संसंपा धा सा री गाधा सापा धमा माधा निधानीनी मागा मागा मसा —इत्यालापः ।

साधा सनिधनी सा सा पामा पममा गसं नीधाधाध मधनिधध (षड्ज) सा साधाधासारी गमगरिसधाधपसाधधनिसा (मध्यम) मगमसा । सगमधमनिधा सगस सधनिध धमा मगामा मामा (मध्यम) (पञ्चम) पगगम माग ममनि निधपगमपा । गमममं (षड्ज) सध ससमा निधम पप धध स रिरि मरि ग सा धधधगसा (धैवत) निधमा (मध्यम) म सा सगगध मम पस सग सस धनि धध मा मग मामा—इति करणम् ।

अथ वा—सा धा सा धा पा पधा सासा सगाम गासगांधा पां धा सां सां सां गा मं निधा सां ससनि सा सं मां सं गां ग सा धा पाप धप ध सां सां सा गा मा नी सासा (षड्ज) स सगा सगा ग सागा धापा धाप मामा —इत्यालापः

१.	मा	मा	नी	नी	धा	धा	मा	सा
	स	ह्यो			जा		सं	
२.	नी	नी	धा	सा	सा	सा	सा	सा
	धा		म	म	घो		रं	
३.	सा	सा	नी	धा	पा	मा	मा	मा
	त		त्पु	रु	ष	मी		
४.	सां	रीं	सां	नीं	नी	धा	सा	सा
	शा				नं			
५.	मा	मा	मा	मा	नी	नी	धा	धा
	वि		श्वं		वि		ष्णुं	
६.	सा	सा	पा	पा	मा	मा	मा	मा
	वे		ध	प	वं			
७.	मा	मा	नी	नी	नी	धा	सा	सा
	सू	क्ष्म	म	चि		त्त	म	
८.	नी	नी	धा	सा	मा	मा	सा	सा
	ज	न	क	म	जा		तं	
९.	मा	मा	मा	मा	सा	सा	सा	सा
	प्र	ण	मा		मि	ह	रं	
१०.	सा	सा	नी	धा	सा	सा	मा	सा
	स	वृणु		हं				
११.	मा	मा	नी	नी	नी	धा	सा	सा
	श	र	ण		म	भ	व	म
१२.	सा	सा	पा	धा	मा	मा	मा	मा
	हं		प	र	मं			

—इत्याक्षिप्तिका ।

(अत्र साकल्येन पदयोजना)

(सद्योजातं वाममघोरं तत्पुरुषमीशानं विश्वं विष्णुं वेदपदम् ।
सूक्ष्ममचिन्त्यमजनकमजातं, प्रणमामि हरं सद्गुरुं शरणमभवमहं परमम्॥)

इति रूपसाधारः ।

13. *Rūpasādhāra* : 55c-57

Having originated from *naiṣādī*[1] and *ṣadjamadhyamā* (*jātis*), *rūpasādhāra* has *ṣadja* for its initial as well as the fundamental note, and *madhyama* as the final note; it has weak *ṛṣabha* and *pañcama* and takes *kākali*; it is complete and is (embellished) by the pattern of tonal phrase (*alaṅkāra*) called *prasanna-madhya* in the ascending *varṇa*, and its *mūrcchanā* commences with *sa'ja*: it is always employed in the sentiments of valour[2], wrath[3], bewilderment[4], and heroic pathos[5] for propitiating the Sun[6]. (55c-57)

Ākṣiptikā :

1.	mā	mā	ni	ni	dhā	dhā	sā	sā
	Sa	*dvo*			*jā*		*tam*	
2.	ni	ni	dhā	sā	sā	sā	sā	sā
	vā		*ma*	*ma*	*gho*		*ram*	
3.	sā	sā	ni	dhā	pā	mā	mā	mā
	ta		*tpu*	*ru*	*ṣa*	*mī*		
4.	sā	ri	sā	ni	ni	dhā	sā	sā
	śā				*nam*			
5.	mā	mā	mā	mā	ni	ni	dhā	dhā
	vi		*śvam*		*vi*		*ṣmum*	
6.	sā	sā	pā	pā	mā	mā	mā	mā
	ve		*da*	*pa*	*dam*			
7.	mā	mā	ni	ni	ni	dhā	sā	sā
	sū	*ksma*	*ma*	*cin*		*tya*	*ma*	
8.	ni	ni	dhā	sā	sā	sā	sā	sā
	ja	*na*	*ka*	*ma*	*jā*		*tam*	
9.	mā	mā	mā	mā	sā	sā	sā	sā
	pra	*na*	*mā*		*ml*	*ha*	*ram*	
10.	sā	sā	ni	dhā	sā	sā	sā	sā
	sa	*dgu*		*rum*				
11.	mā	mā	ni	ni	ni	dhā	sā	sā
	śa	*ra*	*na*		*ma*	*bha*	*va*	*ma*

[1] *Naiṣādinī* of the text.
[2] *Vīra* of the text.
[3] *Raudra* of the text.
[4] *Adbhuta* of the text.
[5] *Vīrakaruṇa* of the text.
[6] 'S' is provided capital in view of the fact that the sun is embodying a divinity here.

12.	sā	sā	pā	dhā	mā	mā	mā	mā
	ham		*pa*	*ra*	*mam*			

The purport of the song is as under:

I bow down to Lord Śiva who is the true preceptor and the highest refuge, the unborn one, and to His five faces *viz. sadyojāta, vāma, aghora tatpuruṣa* and *Īśāna*, to Śiva who is all-pervasive and perfect, the source of the Veda-s, subtle, beyond imagination, uncreating and uncreated.

Thus ends *rūpasādhāra*.

१४. शक.

षाड्जीधैवतिकोत्पन्नो ग्रहांशन्यासषड्जकः ।
काकल्यन्तरसंयुक्तः पूर्णः षड्जादिमूर्छनः ॥५८॥
प्रसन्नमध्येनारोहिवर्णं वीराद्भिके रसे ।
वीरहास्ये निर्वहणे नेगो रुद्रप्रियः शकः ॥५९॥

सा निधनी पापाधनी सारीगामामारी गाधा धानी सासा निधसामा निधसानी धापानिसा गमा धध निनिरिगा गामा —इत्यालापः ।

(षड्ज) ससनि मम मम पप धध गगा सरिरीरी गमगम माधधधस गगसस-गासनि सासससनि रिरिरिरिनिरिरिधानिमपधामा (गांधार) ग (षड्ज) सनिनि पनिसासा ससससनि रिरि गरिरि धापापनिनिधामासा सरिरिरिधधधमधममा। धसरिममरिमधधपप मम गग (षड्ज) सग निगामा इति करणम् ।

अथवा—सा सनिमा मप धम पंगंगां मम मग माध गाम पगसमासनि सससम निरिनिरि रिरि धनि मामपाधा मागामामनि सां सं नी सास। रिरिरिरि गा रिधाधा पानिनिनि निध सामा गरि रिरि धंधंधं मं धं मा धम रिमं मरि। मां धापामा मागामाम री मामा इत्यालापः ।

(षड्ज) सनि धनि सांसांमां म ममा। सरिरिरिरिम (षड्ज) (धैवत) धध (षड्ज) सस मां गा गगगमा गगनिम (षड्ज) सनिनिनि म रिरिगगमा —इति करणम् ।

इति शकः ।

14. *Śaka*: 58-59

Originating from *sādji* and *dhaivati*, having *ṣadja* for its initial, fundamental and the final note, *śaka* includes *kākali* and *antara*, is complete, and

its *mūrcchanā* commences with *ṣadja;* (embellished) with *prasanna-madhya*[1] in the ascending *varṇa*, dear to Lord Śiva, it is sung in the denouement (*nirvahaṇa*) in the depiction of valour[2] and the sentiment of mirth[3]. (58—59)

१५. भम्माणपञ्चमः

शुद्धमध्यमया सृष्टो रागो भम्माणपञ्चमः ।
ग्रहांशन्यासषड्जश्च मन्यासः काकलीयुतः ॥६०॥
गाल्पः पूर्णः सषड्जादिर्मूर्छनारोहिवर्णकः ।
प्रसन्नमध्यालंकारो वीरे रौद्रेऽद्भुते रसे ॥६१॥
पथि भ्रष्टे वनभ्रान्ते विनियुक्तः शिवप्रियः ।

मा रिरिस रिरि सारी रिपा धाधधध धपाधपाप धपधप म मा मम मा । गारी रिधा धप धासा धासा धासा सरी रीसा सस मग रिसा सनिनि (धैवत) (पञ्चम) पप धप धप पपप ममप मप मा मगमामा—इत्यालापः ।

मग रिरिरि सरीरीरी । पापा धप धधा धध पधधा । पापाप मपमपपा पापा धधध मामा माम ध रीरीरीरीरी धरिरि धा । धापा पापा पाप पपप धाधधा सध धसा सां सां । स रिरिरि ससससमसमरिग स पधध धापमपनि पपाप पाप पध मधपध पाध पध पाधपपापपमगसा—इति करणम् ।

अथवा—सासा सधा सरी मा पां पं (पञ्चम) पां पां सां सां सरीं पापां मंपं धंसं निध पांमां पंमां पांपां मांधां सांनी धापां मांपं मांपां मां मम पम प (मध्यम) मा—इत्यालापः ।

सस रिरि सासा धध रिरि सामा धंधंधं सरिम मग मासरि गरिस रिरि मपधममनि धास रिगामा (पञ्चम) पम धम मम पग पां पां मां मां—इति करणम् ।

१.	री	गा	मा	सा	रिग	सा	धा	मा
	गु	रु	ज	घ	न	ल	लि	तं
२.	पा	धा	पध	पम	पा	पा	धा	पम
	मृ	दु	च	र	ण	प	त	नं
३.	सा	री	मा	पा	पा	धा	पम	मप
	ग	ति	सु	भ	ग	ग	म	नं

[1] An *alaṅkāra*.
[2] *Vīra* of the text.
[3] *Vīra-bhāva* of the text, which actually refers to mirth created in the context of valour.

४.	पा	धनि	पम	धग	मा	सा	सा	सा
	म	द	य	ति				
५.	री	री	मा	पम	रिग	सा	धा	मा
	प्रि	य	मु	दि	ता	म	धु	र
६.	पा	पा	पध	पध	पा	पा	पा	पा
	म	धु	म	द	ग	र	व	श
७.	मा	मा	पा	धस	रिग	सा	धनि	पम
	हृ	द	या		भृ	शं		
८	पा	धा	पा	धप	मा	मा	मा	मा
	त				न्वी			

—इत्याक्षिप्तिका ।

(तत्र साकल्येन पदयोजना)

(गुरुजघनललितं मृदुचरणपतनं, गतिसुभगगमनं मदयति
प्रियमुदिता मधुरमधुमदपरवशहृदया भृशं तन्वी ॥)

इति भम्माणपञ्चमः ।

15. *Bhammāṇapañcama*: 60-62b

Created from *śuddhamadhyamā* (*jāti*), *rāga bhammāṇapañcama* has *ṣadja* for its initial, fundamental, and the final note, and also *madhyama* as the final; it includes *kākali*, has a weak *gāndhāra*, is complete, and its *mūrcchanā* commences with *ṣadja;* having the *prasannamadhya alaṅkāra* in the ascending varṇa, dear to Lord Śiva, it is employed in the sentiments of valour, wrath[1] and bewilderment[2] in the context of the (traveller) who has lost his way, being confounded in the woods. (60—62b)

Ākṣiptikā :

1.	ri	gā	mā	sā	ri-ga	sā	dhā	mā
	Gu	*ru*	*ja*	*gha*	*na*	*la*	*li*	*tam*
2.	pā	dhā	pa-dha	pa-ma	pā	pā	dhā	pa-ma
	mṛ	*du*	*ca*	*ra*	*ṇa*	*pa*	*ta*	*nam*
3.	sā	ri	mā	pā	pā	dhā	pa-ma	ma-pa
	ga	*ti*	*su*	*bha*	*ga*	*ga*	*ma*	*nam*

[1] *Vīra* and *raudra* of the text

4.	pā	dha-ni	pa-ma	dha-sa	sā	sā	sā	sā
	ma	*da*	*ya*	*ti*				
5.	ri	ri	mā	pa-ma	ri-ga	sā	dhā	mā
	pri	*ya*	*mu*	*di*	*tā*	*ma*	*dhu*	*ra*
6.	pā	pā	pa-dha	pa-dha	pā	pā	pā	pā
	ma	*dhu*	*ma*	*da*	*pa*	*ra*	*va*	*śa*
7.	mā	mā	pā	dha-sa	ri-ga	sā	dha-ni	pa-ma
	hṛ	*da*	*yā*		*bhṛ*		*śam*	
8.	pā	dhā	pā	dha-pa	mā	mā	mā	mā
	ta				*nri*			

The purport of the song is as under:

The beautiful gait of the slender damsel, gladdened by her beloved, with her heart overpowered by the sweet passionate stimulation, rendered lovely by her heavy hips and distinguished by the soft landing of her feet, greatly intoxicates (the mind).

Thus ends *Bhammāṇapañcama*.

१६. नर्तः

मध्यमापञ्चमीजातो नर्तोऽंशग्रहपञ्चमः ॥६२॥
मन्यासः काकलीयुक्तः पञ्चमादिकमूर्च्छनः ।
गाल्पः प्रसन्नमध्येन भूयः संचारिवर्णभाक् ॥६३॥
धीरैरुद्भटचारीकमण्डलाजौ प्रयुज्यते ।
हास्यशृङ्गारयोरेष रसयोः कश्यपोदितः ॥६४॥
धैवतीमपि तद्धेतुं दुर्गाशक्तिरभाषत ।

पापसा मगामापापगामा नीधापापमानीनी सांसां सागा सानि धनी नीनी। नि निध धमपध ममगा गसा समं मगा गनी निनि धधप पधममगामा इत्यालापः ।

पापमगापा (पञ्चम) ससगगं निनिधापा (पञ्चम) नीनीधा (षड्ज) मनिनिध सनी धापा मापा पमगा गनिनि पधनि गम गम पाम धाममामा—इति करणम् ।

अथवा—पामागम मापापग पापा। पगापानीनिधाधा। नीनी सांगांसां संधा नीनि नींनीं निनि मसा संसंसं धानीनीनी निनिनि धधनि पपध माम-गागगा गमा गगागरी निनी निध धधनी प (पञ्चम) मागामामा इत्यालापः ।

पपप मपपप मपप मग ममग मामग सा। मगा मपापनी निधनि (षड्ज) सनि सनि निधनिधा निनि धधधनि पधपा पपधपाप धामम गमसा ससमगसा (पञ्चम) धमा नीधापा। मामानी धधसा धधधध निपाधा पापागा गमसा सासा गपमा धनिधा धनि (पञ्चम) पधप मममनि धनि पधमम षड्ज सगामामा—इति करणम् ।

पापा (षड्ज) सधामा (पञ्चम) पापापा पधमा मगमा (मध्यम) मामा। मम निधा धध निधमा पपधमा गमगमां मां (षड्ज) स मापपाधप माम मनि धरिधगं (षड्ज) सं धांनी निनि नीधधधनि। पापपध पामा सामा। गां (पञ्चम) धधम मनिधनि पध पमामा गामामामा—इति द्वितीयकरणम् ।

१.	पा	पा	मा	गा	पा	पा	धा	सा
	अ	न	ब	र	त	ग	लि	त
२.	सा	सा	सां	सां	सा	मा	गा	सा
	म	द	ज	ल	दु		दि	न
३.	गा	मा	पा	मा	गा	मा	मा	मा
	धा		री		ध	मि		रू
४.	मा	गा	मा	पा	मा	पा	पा	पा
	भु	ब	न	त	ल			
५.	नी	सां	नी	सा	मा	सा	मा	सा
	म	धु	क	र	कु	लां		ध
६.	सा	गा	नी	धा	पा	पा	पा	पा
	का		रि	त	दि	न		दि
७.	नी	सा	नी	सा	मा	धा	पा	पा
	ङ्मु	ख	ग	ज	मु		ख	
८.	मा	पा	गा	गा	मा	मा	मा	मा
	न		म		स्ते			

—इत्याक्षिप्तका ।

(तत्र साकल्येन पदयोजना)

(अनवरतगलितमदजलदुर्दिनसारीघसिक्तभुवनतल ।
मधुकरकुलान्धकारितदिनदिङ्मुखगजमुख नमस्ते ॥)

इति नर्तः ।

16. *Narta*: 62c-65b

Derived[1] from *madhyamā* and *pañcamī* (*jāti-s*) *narta* has *pañcama* for its initial and the fundamental note and *madhyama* for its final note; it incorporates *kākalī*, its *mūrcchanā* commences with *pañcama* and it has a weak *gāndhāra*. To be embellished by *prasannamadhya*[2] in the *sañcārī* (circulatory) *varṇa*, it is used by valiant (dancers) in the *cārimaṇḍala*[3] formation, and in the battle-field. As declared by Kaśyapa (it is to be employed in the context of) the sentiments of mirth[4] and conjugal love[5]. However, Durgaśakti has said that *dhaivatī* too is the parent (*jāti*) for this (*rāga*). (62c-65b)

Ākṣiptikā :

1.	pā	pā	mā	gā	pā	pā	gā	sā
	A	*na*	*va*	*ra*	*ta*	*ga*	*li*	*ta*
2.	sā	sā	sā	sā	sā	mā	gā	sā
	ma	*da*	*ja*	*la*	*du*		*rdi*	*na*
3.	gā	mā	pā	mā	gā	mā	mā	mā
	dhā		*rau*		*gha*	*si*		*kta*
4.	mā	gā	mā	pā	mā	pā	pā	pā
	bhu	*va*	*na*	*ta*	*la*			
5.	ni	sā	ni	sā	sā	sā	sā	sā
	ma	*dhu*	*ka*	*ra*	*ku*	*lān*		*dha*
6.	sā	gā	ni	dhā	pā	pā	pā	pā
	kā		*ri*	*ta*	*di*	*na*		*di*
7.	ni	sā	ni	sā	mā	dhā	pā	pā
	nmu	*kha*	*ga*	*ja*	*mu*		*kha*	
8.	mā	pā	gā	gā	mā	mā	mā	mā
	na		*ma*		*ste*			

The purport of the song is as under:

Salutations to you O ! the elephant-faced one (Gaṇeśa); the swarms of bees (hovering over) the face of the earth soiled by the incessant flow of the stream of rut have darkened the day and veiled the directions in the sky (as it were).

Thus ends *Narta*.

[1] *Adbhuta* of the text.
[2] Lit 'born of'.
[3] An *alaṁkāra*.
[4] 'S' observes that the *maṇḍala-s* are dealt with, by the author, in Chapter VII.
[5] *Hāsya* of the text.
[6] *Śṛṅgāra* of the text.

१७. षड्जकैशिकः

षड्जसंभांशग्रहः स्यात् कैशिकोजातिसंभवः ॥६५॥
ऋषभोऽल्पो निगन्यासो मन्द्रगान्धारषड्जकः ।
प्रसन्नाद्यस्वरोद्दिष्टो युक्तः षड्जादिमूर्छनः ॥६६॥
वीररौद्राद्भुतरसः शांभवः षड्जकैशिकः ।

सांसनि रिसामा पामं पाप ममगा । मं निनि धाधामा । मधाधममधा सा समा मधा गसस । धमा मसा ममा मधा मामधा धमध नीनी इत्यालापः

(षड्ज) सनिध समा समनि मांगा निनिस निरिगाममपमम पपापप-मपपा (मध्यम)। मम गगाममगम गा (गान्धार) गगगनिधम निधम मामामा धाम धमामाधा गंगं सगं मगंसा । (षड्ज) समधधधनि समम निधानीनि । (निषाद) निधनिनिनिनी (षड्ज) सधनि नी निनिधनिगा । मामपम पापप (मध्यम) मगम ग (षड्ज) सस'स'स'स' गधरिग गनिध निनिनिधमा । मम धध गग रिग (षड्ज) स सधनिधधमा पधानीनीनी (निषाद) निनि—इति करणम् ।

अथवा—सासास नीनी सनिनी मपानीनीपापा रीरिग रीरी गगरिरि पापा मप पमगम गरीगागरीसा । सनीमपनीनी धधमप निरिरिग । सा (षड्ज) स निरी सानीसा (षड्ज) स निरीमानी इत्यालापः ।

सा (षड्ज) सनि री सानिसा (षड्ज) समापा नीपा नीधा (पञ्चम) पापारीधरीरी पमा मारी रिगरिग (षड्ज) गरिम निधप निसनि सनीनी—इति करणम् ।

१.	सा	री	सा	री	सा	सा	सा	सा
	द्वी		ह	र	फ	णि		व
२.	सा	नी	नी	नी	नी	सा	नी	री
	ना		ले		म	हि	ह	र
३.	री	री	री	री	री	गा	सा	सा
	के		स	र	दि	सा		मु
४.	नी	सा	नी	री	री	री	री	री
	ह	व	नि		ल्ले			
५.	मा	मा	पा	पा	मा	मा	सग	री
			पि	अ	ह	का		ल
६.	रिस	सा	नी	नी	पा	पा	नी	नी
	भ	म	रो		ज	ण	म	अ

७. सा सा सा सा सा नी नी नी
रं वं पु ह्व वि
८. री री रिस नी नी नी नी नी
प उ मे

—इत्याक्षिप्तिका ।

(तत्र साफल्येन पदयोजना)
(वीहरफणिन्वनाले महिहरकेसरविसामुहवल्लिल्ले ।
पिअइ कालभ्रमरो जणमअरन्दं पुहविपउमे ॥)
इति षड्जकैशिकः ।

17. *Ṣaḍjakaiśika* : 65c-67b

Having *ṣaḍja* and *ṛṣabha* as the fundamental and the initial notes respectively, born of *kaiśikī jāti* with a weak *ṛṣabha* and *niṣāda* (or) *gāndhāra* as its final note[1], *ṣaḍjakaiśika* takes low *gāndhāra* and *ṣaḍja*, is embellished by *prasannādi*[2] in the descending (*varṇa*) and has *ṣaḍja* as the commencing note of its *mūrcchanā*; it has Lord Śiva as its presiding deity and is (employed) in the sentiments of valour[3], wrath[4] and bewilderment[5]. (65c-67b)

Ākṣiptikā :

1.	sā	ri	sā	ri	sā	sā	sā	sā
	Dī		*ha*	*ra*	*pha*	*ṇin*		*da*
2.	sā	ni	nī	ni	ni	sā	nī	ri
	nā		*le*		*ma*	*hi*	*ha*	*ra*
3.	ri	ri	ri	ri	ri	gā	sā	sā
	ke		*sa*	*ra*	*di*	*sā*		*mu*
4.	ni	sā	ni	ri	ri	ri	ri	ri
	ha	*da*	*li*		*lle*			
5.	mā	mā	pā	pā	mā	mā	sa-ga	ri
			pi	*a*	*i*	*kā*		*la*
6.	ri-sa	sā	ni	ni	pā	pā	ni	ni
	bha	*ma*	*ro*		*ja*	*ṇa*	*ma*	*a*

[1]The text reads that it (*ṣaḍjakaiśika*) has *niṣāda*, *gāndhāra* for its final note and 'S' interprets that they are to be taken as alternative finals.
[2]An *alaṅkāra*.
[3]*Vīra* of the text.
[4]*Raudra* of the text.
[5]*Adbhuta* of the text.

7. sā sā sā ṣā sā ni ni nī
ran *dan* *pu* *hu* *vi*
8. ri ri ri-sa ni ni ni ni ni
pa *u* *me*

The purport of the song is as under:

The black bee of time drinks of the honey of man's life in the lotus flower of earth having the directions for its leaves, the mountains for its pollen, and the king of serpents (Śeṣa) with its long hood for its stalk.

Thus ends *ṣaḍjakaiśika*.

Comments :

Incidentally, the author is introducing a few concepts in relation to *rāga*. A *rāga* is fully manifested through five stages of the mode of singing called, *ālāpa*, *rūpaka*, *karaṇa*, *vartanī* and *ākṣiptikā* In the words of 'K', "the author is introducing the reader to all the elements common to the *rāga-s*". Thus, the *rāga-s* are characterised in this way and may therefore be distinguished from the melodic compositions called *prabandha-s* that are characterised by *dhātu-s* (sections) and *aṅga-s* (integral parts) dealt with in chapter IV. (23c-27b).

Before proceeding to the characteristic features of other *rāga-s*, 'K' points out some discrepancies between the definitions of certain *rāga-s* as given in Section two and their indications as given in Section one of this Chapter, and also he tries to resolve the inheren tcontradictions and explains them in the light of Mataṅga.

However, it is proposed to deal with such cases individually, while describing the *rāga-s* concerned. It may be noted here that these discrepancies are indicative of structural changes in the practical rendering of these *rāga-s* with reference to their original enunciation. (30c-32)

It has been stated (cf. *S.R.*, II 1, 11) that *Gauḍakaiśika* belongs to the *madhyama-grāma*; but here it is said to have arisen from *kaiśikī* and *ṣaḍja-madhyamā jāti-s*, which indicates that it belongs to both the *grāma-s* since the two parent *jāti-s* respectively belong to the *madhyama-grāma* and the *ṣaḍja-grāma*. Therefore, there seems to be an obvious contradiction, as pointed out by 'K' (cf. his commentary on verses 30-32 in this Section), which is resolved by him in the light of Mataṅga who says, "Even though derived from the *jāti-s* of both *grāma-s* it is related to *Madhyama-grāma* only, since in practice its *pañcama* and *dhaivata* are respectively found to be of three and four *śruti-s*. Its advent from *ṣaḍja-madhyamā* is however inferred from the statement of Mataṅga (as quoted by 'K'), "its initial note is *mandra* (low) and not *madhyama* which indicates that its *mūrcchanā* commencing with *ṣaḍja* is probably meant to be *uttaramandrā*, and thus its relationship to *ṣaḍja-grāma* is implied." That is how 'K' attempts to explain the above contradiction.

'K' points out an apparent contradiction in the statement, ""*Bolla* and

Mālavakaiśika belong to the *Madhyama-grāma*" (*S.R.*, II 1.12) and the above statement that it is derived from *pañcami* and *ṣadja-madhyamā* (*jāti-s*) which respectively belong to *madhyama* and *ṣadja-grāma-s*. He resolves this anomaly in the light of Mataṅga who says, "Though *bohṭa rāga* is derived from *jāti-s* belonging to both the *grāma-s*, it is related to the *madhyama-grāma* because its pañcama is (found in practice) to be of three *śruti-s*."[1] 'K' further infers the *mūrcchanā* of *bohṭa* to be that of *ṣadja-grāma* on the basis of its origin in the *ṣadjamadhyamā jāti*. Thus, the *mūrcchanā* commencing with *pañcama* is to be taken as *śuddha-ṣādji* of *ṣadja-grāma* and not *hṛṣyakā* of *madhyama-grāma*. (50c-52)

(v) सहेतवोऽधुनाप्रसिद्धरागाः (अधुनाप्रसिद्धरागास्तद्धेतुभूतप्राक्प्रसिद्धरागाश्च) (तत्र रागाङ्गाणि)

१. मध्यमग्राम-मध्यमादिः

(i) मध्यमग्रामः

लक्ष्माधुनाप्रसिद्धानां सहेतूनां ब्रुवेऽधुना ॥६७॥
गान्धारीमध्यमापञ्चम्युद्भवः काकलीयुतः ।
मन्द्रषड्जांशग्रहः सौवीरमूर्छनः ॥६८॥
प्रसन्नाद्यवरोहिभ्यां मुखसन्धौ नियुज्यते ।
मध्यमग्रामरागोऽयं हास्यशृङ्गारकारकः ॥६९॥
ग्रीष्मेऽह्नः प्रथमे यामे ध्रुवप्रीत्यै,

सां नीधापांधां धांधरि । गांसां । रिगानीसां । सगपांपपप निनिपनि सां सां गपसानिधनिनि निरिगासा । पां मं पं निधामा—इत्यालापः ।

निनिपपगंगंसंसंसंरिगं । नि सं सासा । संसंगंगंपंपंधंधं मधनिसनिध पापापापा पनी पनो सांसांसांगागासागासनो धनीनीनिनिरिगांसांसांपापामापानिधपामामा—इति करणम् ।

१. सां सां गां गां पां पां मा मा ।
अ म र गु रु म म र
२. गां मा मां मा धा नी सां सा
प ति म ज यं
३. सां सां मां मां गां पां सां गां
जि त म वृ नं स क ल
४. री गा नी सा सां सां सां सां
श शि ति ल कं
५. नीं नीं नीं नीं धा पा मा मा
ग ण श त प रि वृ त
६. गां मां गां मां धा नी सा सा
म शु भ ह रं
७. नीं रीं गां नीं मां सां पां पां
प्र ण म त सि त वृ ष
८. सा सा निध पा मा मा मा मा
र थ ग म नं

—इत्याक्षिप्तिका ।

(तत्र साकल्येन पद्योजना)

(अमरगुरुममरपतिमजयं जितमदनं सकलशशितिलकम् ।
गणशतपरिवृतमशुभहरं प्रणमत सितवृषरथगमनम् ॥)

इति मध्यमग्रामः ।

[1]Cf. SR., II 2.1, 453-455 where Kumbha seems to disagree with Śārṅgadeva and prefers to relate bohṭa to the ṣaḍjagrāma. It is also notable that K's version of Mataṅga does not quite agree with the available text of Br. D. (See prose portion after verse no. 343 i.e. p. 96).

(v) The characteristic features of the ancient *rāga-s* recognised as the sources of popular *rāgāṅga-rāga-s* (67c-106b).

Now, I shall describe the characteristic features of the current well-known *rāga-s* along with their progenitors. [67cd]

1. *Madhyamagrāma-Madhyamādi ; 68-70*

(*i*) *Madhyamagrāma*

Arising from *gāndhārī*, *madhyamā* and *pañcami* [*jāti-s*], taking *kākali*, having *madhyama* as its final note, low *ṣadja* as its fundamental and the initial note, and *sauvīri*[1] as its *mūrchanā*, *madhyamagrāma* is (embellished) by *prasannādi*[2] in the descending (*varṇa*), and is employed in the first

[1]The first *mūrcchanā* of the *madhyma-grāma* which commences with *madhyama*.
[2]An *alaṅkāra*.

(*mukha*) *sandhi*[1] in creating mirth[2] and conjugal love[3]; it is sung in the first quarter of the day in summer for the propitiation of Lord Śiva[4]. (68-70b).

Ākṣiptikā :

1. sā	sā	gā	gā	pā	pā	mā	mā
A	*ma*	*ra*	*gu*	*ru*	*ma*	*ma*	*ra*
2. gā	ma	mā	mā	dhā	ni	sā	sa
pa	*ti*	*ma*	*ja*	*jam*			
3. sā	sā	mā	mā	pā	pā	sā	sā
ji	*ta*	*ma*	*da*	*nam*	*sa*	*ka*	*la*
4. rī	gā	ni	sā	sā	sā	sā	sā
śa	*śi*	*ti*	*la*	*kam*			
5. ni	ni	ni	ni	dhā	pā	mā	mā
ga	*na*	*śa*	*ta*	*pa*	*ri*	*vṛ*	*ta*
6. gā	mā	gā	mā	dhā	ni	sā	sā
ma	*śu*	*bha*	*ha*	*ram*			
7. ni	ri	gā	ni	sā	sā	pā	pā
pra	*ṇa*	*ma*	*ta*	*si*	*ta*	*vr*	*ṣa*
8. sā	sā	nir-dha	pā	mā	mā	mā	mā
ra	*tha*	*ga*	*ma*	*nam*			

The purport of the song is as under :

Worship the best of and the invincible protector of the gods, the conqueror of the cupid, holding the full moon for the mark of *tilaka*, who is surrounded by a hundred hordes, is the destroyer of evil and whose chariot is drawn by a white bull (*i.e.*: Lord Śiva).

Thus ends *madhyamagrāma* :

(ii) मध्यमादि :

तद्भवा ।

मध्यमादिर्मंग्रहांशा,

(ii) *Madhyamādi* :

Derived out of it is *madhyamādi*[5] with *madhyama*[6] for its initial and fundamental notes. (70b—70)

[1]See note on *sandhi-s* (no. 9) vide verses 21-23 b note.
[2]*Hasya*.
[3]*Śṛṅgāra*
[4]*Dhruva* is a common name for Brahmā, Viṣṇu and Śiva But Śiva is the personal God of the author.
[5]Name of the *rāga*.
[6]Name of a note.

२. मालवकैशिक—मालवश्री:

(i) मालवकैशिक:

—अथ मालवकैशिक: ॥७०॥

कैशिकीजातिज: षड्जग्रहांशान्तोऽपसंन्यस: ।
सकाकलीक: षड्जामिमूर्छनारोहिषणंखान ॥७१॥
प्रसन्नमध्यालघ्वारो वीरे रौद्रेऽद्भुते रसे ।
विप्रलम्भे प्रयोक्तव्य: शिशिरे प्रहरेऽन्तिमे ॥७२॥
दिनस्य केशवप्रीत्यै,

सामपामामामारीसनीमासरी मापामां नीनीरीरिसारिगमासनिसां । सनिरोरिपासनीसामगामापागनीमासनिपापनी मधनीपापनीनीनीरींपापनी मां मां गंगरीरीमासनि निपापगमामापधनिमगमनिमममामगमपपमगागरिरिरि मससससम रीरिरिपममममनिपापग मनीनीरीरिगरिममनिनिपगमनी मांपामानीसपनिपगमनि मानीससनिमनिसनि मपपनीपनिपगनीपपनिगंगंमरिरिमगमंगगगरिरिपारिपपनीपपसनी मांमांनीनीसगनीसनिसमनिसंमपापानीससनिममनिसंमंनिरीरीपा पानीससनिमम गरिरिमसनिनि पनिपमगमगपमगमगरिमगरिमगनिपापसनिसां मां गाममागाममगमगमगममगमा गपपगगगनिनिमगगपगमगमां । ससससथनिपमा सम निसनिरिरिमसमगमा गपमगगरिमागगगधनीपानि पगमगपगममगरिमा । समगरिपपनि पपमनि पमगमगपमगमगरि मागरिमपनीपपसनी रीरीरीगप सनीसा इत्यालाप: ।

गागपमगपापनि मापापमनी गपापमनी गपापमनी सं सनीसा (षड्ज) ससा । नीरिरि (ऋषभ) रिममपपनीनिनिरीसनीसा (षड्ज) ससानिनिरिरिनिपानि (पञ्चम) गगगसमधनि पपगमगगगमगारीरिगमांममरीरि (षड्ज) ससससमगारिरि सापापपनीनि (पञ्चम) निरिरि (पञ्चम) नि मां मां मगिस सधनिपगगम गरीसरी मपानी रिमनी गा मं नीरिमनिसा इति करणम् ।

१. सा	मा	पा	पा	गा	मा	गा	पा
षं		ह्रा		भ	र	णं	
२. धा	नी	पा	पा	धा	नी	गा	गा
ह्	र	नी	ल	कं		ठ	
३. सा	पां	सां	मां	सा	नी	पा	नी
म	हि	ष	ल	यं			

४.	री	बा	सनि	सा	सा	सा	सा	सा
	त्रि	पु	र	ह	रं			
५.	पा	नी	री	पा	नी	री	री	सनि
	मृ	गां		क	न	य	नं	
६.	पा	नी	री	गम	री	गा	री	सनि
	गि	रि	नि	ल	यं			
७.	सा	सा	पा	पा	नी	नी	पम	नी
	न	म	त	स	दा		म	द
८.	सां	सां	सां	सां	सां	सा	सा	सा
	नां		ग	ह	रं			

—इत्याक्षिप्तिका ।

(तत्र साकल्येन पद्ययोजना)

(चन्द्राभरणं हरनीलकण्ठमहिवलयं त्रिपुरहरम् ।
मृगाङ्कनयनं गिरिनिलयं नमत सदा मदनाङ्गहरम् ॥)

इति मालवकैशिकः ।

2. *Mālavakaiśika-mālavaśrī* (70b-73)

(*i*) *Mālavakaiśika*

Malavakaiśika is derived[1] from *kaiśiki jāti*, has *ṣadja* for its initial, fundamental and the final notes, and takes weak *dhaivata* a d *kâkali*: its *mūrcchanā is ṣadja*, it (is embellished by) *prasanna-madhya alaṅkāra*[2] in the ascending *varṇa* and is employed[3] in the sentiments of valour,[4] wrath,[5] bewilderment[6] and love in separation,[7] and is sung in the last quarter of the day in winter to the endearment of Viṣṇu.[8] (70d 73a)

[1] Lit. 'born'
[2] Pattern of tonal phrases.
[3] Lit. 'should be employyd'
[4] *Vīrā* of the text.
[5] *Rudra* of the text.
[6] *Adhuta* of the text.
[7] *Vipralambha* os the text.
[8] *Kelvara* is a name for Viṣṇu (or Kṛṣṇa)

Ākṣiptikā :

1.	sā	sā	pā	pā	gā	mā	gā	pā
	Can		*drā*		*bha*	*ra*	*ṇam*	
2.	dhā	nī	pā	pā	dhā	nī	gā	gā
	ha	*ra*	*ni*	*la*	*kan*		*tha*	
3.	sā	pā	sā	sā	sā	ni	pā	nī
	ma	*hi*	*ra*	*la*	*yam*			
4.	rī	dhā	sa-ni	sā	sā	sā	sā	sā
	trī	*pu*	*ra*	*ha*	*ram*			
5.	pā	nī	rī	pā	nī	rī	rī	sa-nī
	mṛ	*gāṅ*		*ka*	*na*	*ya*	*nam*	
6.	pā	nī	rī	ga-ma	rī	gā	rī	sa-nī
	gi	*ri*	*ni*	*la*	*yam*			
7.	sā	sā	pā	pā	nī	nī	pa-ma	nī
	na	*ma*	*ta*	*sa*	*dā*	*ma*	*da*	
8.	sā	sā	sā	sā	sā	sā	sā	sā
	naṅ		*ga*	*ha*	*ram*			

The purport of the song is as under :

Bow down ever to the destroyer of cupid's body (Lord Śiva) who has the moon for his decoration, whose throat is blue with poison, who has a snake for his bracelet, the vanquisher of the three towns of Tripurāsura, the fawn-eyed dweller of the mountain (Himālaya).

Thus ends *mālavakaiśika*.

(ii) मालवश्रीः

मालवश्रीस्तदुद्भवा
समस्वरा तारमन्द्रषड्जांशन्यासगडजभाक् ॥७३॥

इति मालवश्रीः ।

(*ii*) *Mālavaśrī*

Mālavaśrī, which is derived from it has equipoised[1] notes and the high

[1] *Samasvara*-Lit. the one having equipoised notes. 'K' defines *samasvaratā* as the absence of profusion or rarity (*bahutva* and *alpatva*) of notes. Thus even though *ṣadja* is the fundamental note, it will note be profusely used and the absence of its profusion as such, contrary to the general rule, will not mru its beauty. 'S' gives an alternative interpretation as well. He says, *samasvaratā* means that all the notes employed should belo ıg to one register.

or low[1] *ṣadja* as its fundamental note and also *ṣadja* as its final note.[2] (73b—73d).

३. षाडव-तोडिका-वङ्गाल:

(i) षाडव:

विकारिमध्यमोद्भूतः षाडवो गपदुर्बलः ।
न्यासांशमध्यमस्तारमध्यमग्रहसंयुतः ॥७४॥
काकल्यन्तरयुक्तश्च मध्यमादिकमूर्छनः ।
अवरोह्यादिवर्णेन प्रसन्नान्तेन भूषितः ॥७५॥
पूर्वरङ्गे प्रयोक्तव्यो हास्यशृङ्गारदीपकः ।
शुक्रप्रियः पूर्वयामे,

मां सारी नीधा साधानी माधा सारीगां धां सां धांमांरिगामां माधामारी गारीनीधा सांधानीमांमां—इत्यालापः ।

गमरिग मम सस धनि सस धनि मां मां पपपपनि धममध धससरि गांगामां-रिगामांमां—इति करणम् ।

साधनि पध मारि मानि धधाधधससरि मासासाधनी धपमां मां गारी गारी गासामाधामां गांरीगा गमारिगा सांसाधनी मां धनि धगसाधमी मां मांमां—इति वर्तनिका ।

१.	मां	मां	धां	धां	सा	धा	नी	पा
	पृ	थु	गं		ड	ग	लि	त
२.	धा	नीं	मां	मां	मां	री	मां	री
	म	व	ज	ल	म	ति	सौ	
३.	धां	नीं	सां	सां	गा	रिग	धा	धा
	र	म	ल		ग्न		षट्	प
४.	गा	धा	सा	मग	मां	मां	मां	मां
	द	स	मू		हं			
५.	मग	री	गा	मा	मा	मा	पम	गा
	मु	ख	मि		द्र	नी		ल
६.	री	गा	सां	सां	मां	मां	मां	मां
	श	क	लं		भृं	गि		त
७.	नी	धां	नी	धां	सां	सां	गां	सां
	मि	व	ग	ण	ग	ते		
८.	गा	री	री	गा	मां	मां	मां	मां
			जं	य	तु			

इत्याक्षिप्तिका ।

(तत्र साकल्येन पदयोजना)

(पृथुगण्डगलितमदजलमतिसौरभलग्नषट्पदसमूहम् ।
मुखमिन्द्रनीलशकलैर्भूषितमिव गणपतेर्जयति ॥)

इति षाडवः ।

[1] 'K' interprets "the one having the high and the low *ṣadja-s* which indicates the range of the high and low." It may be noted that 'K' also understands *ṣadja* to be its fundamental note. 'S', on the other hand, thinks that this indicates that middle *ṣadja* is not to be used.

[2] The other characterstic features may be inferred from the parent *rāga* viz. *mālava-kaiśika*.

3. *Ṣāḍava, toḍī baṅgāla 74-78*

(i) *Sāḍava*

Arising[1] from a modification[2] of *madhyamā* (*jāti*), *ṣāḍava*[3] has weak *gāndhāra* and *pañcama*, *madhyama* as its final and the fundamental note, and high *madhyama* for its initial note : it takes *kākalī* and *antara*, has *madhyma* as the commencing note of its *mūrcchanā*, is embellished by *prasannānta* in the descending *varṇa*, and is employed in the prelude highlighting mirth[4] and conjugal love[5] in the first quarter of the day and is dear to Venus[6]. (J4-76c).

[1] Lit. 'arisen'

[2] That is, not from its *śuddhā*-variety. *Madhyamā* has one *śuddhā* (pure) form and 23 modified forms. Thus *ṣāḍava* is derived from one of these modified forms.

[3] 'S' interprets that *ṣāḍava* is devoid of *ga* and *ni*. He further quotes Mataṅga explaining why this *rāga* is called *ṣāḍava*-(lit having six or being among the six)-"Because it is the chief among the six *rāga-s*. It cannot literally be taken as hexatonic, since it employs all the seven notes. True, but how then is it to be considered the chief among the six *rāgā-s* ? Because it has been laid down (by Bharata) that *ṣāḍava* should be used in the prelude." (Mataṅga as quoted by 'S' in his commentary on the above text)

[4] *Hāsya* of the text.

[5] *Śṛṅgāra* of the text.

[6] *Śukra* is said to be the preceptor of the demons (*asura-s*)

Āsiptikā :

1.	mâ	mâ	dhâ	dhâ	sā	dhā	nī	pā
	Pṛ	*thu*	*gam*		*da*	*ga*	*ll*	*ta*
2.	dhā	nī	mâ	mâ	mâ	rī	mā	rī
	ma	*da*	*ja*	*la*	*ma*	*ti*	*sau*	
3.	dhâ	nī	sâ	sâ	gā	rī-ga	dhā	dhā
	ra	*bha*	*la*		*gna*		*saṭ*	*pa*
4.	sā	dhā	sā	ma-ga	mâ	mâ	mâ	mâ
	da	*sa*	*mā*		*ham*			
5.	ma-ga	rī	gā	mā	mā	mā	pa-ma	gā
	nu	*kha*	*min*		*dra*	*ni*		*la*
6.	rī	gā	sâ	sâ	mâ	mâ	mâ	mâ
	śa	*ka*	*lai*		*rbhū*	*si*		*ta*
7.	nī	dhâ	nī	dhâ	sâ	sâ	sâ	sâ
	mī	*va*	*ga*	*ṇa*	*pa*	*te*		
8.	gā	rī	rī	gā	mâ	mâ	mâ	mâ
		rja	*ya*	*tu*				

The purport of the song is as under :

Victory be unto Gaṇapati's face which looks beautiful with precious stones (*Nīlamaṇi*) in the form of the swarms of bees hovering around it, attracted by the aroma of the rut oozing out of his broad temple.

Thus ends *śāḍava*.

(ii) तोडी

तोडिका स्यात्तदुद्भवा ॥७६॥

(मध्यमांशग्रहन्यासा गतारा कम्प्रपञ्चमा ।
समेतरस्वरा मन्द्रगान्धारा हर्षकारिणी ॥७७॥)

इति तोडी ।

(ii) *Toḍi* (*toḍikā*)

Toḍi, which is derived from it, has *madhyama* for its fundamental, initial and the final note : it employs high *ṣaḍja* and a shakeful *pañcama*, while the other notes in it are equipoised[1]. It has a low *gāndhāra* and creates gladness. (76 d-77).

[1]That is *madhyama* being the fundamental note, as pointed out by 'K', has to be used profusely, while other notes are of equal stress.

(iii) बङ्गाल:

(षाडवादेव बङ्गालो ग्रहांशन्यासमध्यम: ।
प्रहर्षे विनियोक्तव्य: प्रोक्त: सोमबलसूनुना ॥७८॥)

इति बङ्गाल: ।

(iii) *Baṅgāla*

Baṅgāla too is (derived) from *ṣāḍava*. It has *dmadhyama* for its initial, fundamental and the final note and should be employed for (creating) joy as declared by Śārṅgadeva.[1] (78)

४. भिन्नषड्ज-भैरव:

(i) भिन्नषड्ज:

षड्जोदीच्यवतीजातो भिन्नषड्जो द्विगोज्झित: ।
धांशग्रहो मध्यमान्त उत्तरायतया युत: ॥७९॥
संचारिवर्णसंचार: प्रसन्नास्यविभूषित: ।
काकल्यन्तरसंयुक्तश्चतुराननसंयत: ॥८०॥
हेमन्ते प्रथमे ग्रामे वीक्षते समयानके ।
सार्वभौमोत्सवे गेयो,

इति भिन्नषड्ज

(ii) भैरव :

भैरवस्तन्मयुद्भव: ॥८१॥
धांशो मान्तो द्विगत्यक्त: प्रार्थनायां समस्वर: ।

धा धा मामग मा सां सां सगम धधा धा निधमगगमा मम मध मग सां सां ससं ग सं । ग मधा धा धा मनिध सां मानि गनि मनिधाधा । मनिसां सां सं सं सं ग सग सं ग मधा धानि धग गमा माधा । धंनिनीं नीं गाम गा मामा —इत्यालाप: ।

धा धगा मामध मम सां सां । सगम धधा धा धनिध पामामा मा मा मम धम गसां सां सा मप मध गसां सां गसगध धा धा धनि पध मागा मा मा । मग सां सां सग धम धधा धाध निध पम गा मामा इति वर्तनी ।

१.	धा	धा	धा	नी	धा	गा	मा	गा
	ष	ल		ल	रं		ग	

[1]Lit. the son of Soḍhala.

२.	सा	गां	मा	नो	धां	धां	धां	नीं
	भं			गु	रं			अ
३.	धा	पा	मा	गा	सा	गा	सा	धा
	ने			क	रे			णु
४.	धा	धा	नी	गा	मां	मां	मां	मां
	पि			ज	रं			सु
५.	मा	नी	धा	नी	सां	सां	सां	सां
	रा			सु	रैः			सु
६.	नीं	गां	सा	नी	धां	धां	धा	नी
	से			वि	तं			पु
७.	धा	पा	मा	गा	सा	गा	मा	धा
	ना			तु	जा		ह्नु	
८-	धा	धा	नी	गा	मा	मा	मा	मा
	वी			ज	लं			

—इत्याक्षिप्तिका।

(तत्र साकल्येन पदयोजना)

(चलत्तरङ्गभङ्गरमनेकरेणुपिञ्जरम्।
सुरासुरैः सुसेवितं पुनातु जाह्नवीजलम् ॥)

इति भिन्नषड्जः।

4. *Bhinnaṣadja-bhairava* (79-82b)

(i) *Bhinnaṣadja*

Born of *sadjodicyav*[1] (*jāti*), *bhinnaṣadja* is devoid of *ṛṣabha* and *pañcama*, has *dhaivata* as its fundamental and initial note and *madhyama* for its final note : it takes *uttarāyatā*[2] and is embellished by *prasannānta*[3] as beautified in the circulatory (*sañcārī*) *varṇa* and employes *kākali* and *antara*. Having Brahmā for its presiding deity, it is sung on the occassions of universal

[1] *Sadjodicyavatī* of the text,
[2] The third *mūrcchanā* of *Sa-grāma* which commences with *dhaivata*.
[3] *Alaṁkāra*

festivity in the first quarter of the day in winter to (express) terror[1] and disgust.[2] (79-81c)

Ākṣiptikā

1.	Dhā	dhā	dhā	ni	dhā	pā	mā	gā
	Ca	*la*		*tta*	*ran*			*ga*
2.	sā	gȧ	mā	ni	dhȧ	dhȧ	dhȧ	ni
	bhan			*gu*	*ram*			*a*
3.	dhā	pā	mā	gā	sā	gā	sā	dhā
	ne			*ka*	*re*			*ṇu*
4.	dhā	dhā	ni	gȧ	mȧ	mȧ	mȧ	mȧ
	pin			*ja*	*ram*			*su*
5.	mā	ni	dhā	ni	sȧ	sȧ	sȧ	sȧ
	rā			*su*	*raiḥ*			*su*
6.	ni	gȧ	sā	ni	dhā	dhā	dhā	ni
	se			*vi*	*tam*			*pu*
7.	dhā	pā	mā	gā	sē	gā	mā	dhā
	nā			*tu*	*jā*		*hna*	
8.	dhā	dhā	ni	gā	mā	mȧ	mā	mā
	vī			*ja*	*lam*			

The purport of the song is as under :

Let the water of the Ganges, tremulous with the moving waves, tawny with the innumerable particles of pollen and partaken of by gods as well as demons, purify with its drops.

Thus ends *bhinnaṣadja*.

(i) *Bhairava*

Bhairava, which is derived from it, has *dhaivata* for its fundamental note, and *madhyama* for its final note, it is devoid of *ṛṣabha* and *pañcama*, and with equipoised notes, it is (sung in) a prayer. (81d-82b)

५. भिन्नपञ्चमः वराटी

(i) भिन्नपञ्चमः

मध्यमापञ्चमीजात्योः संजातो भिन्नपञ्चमः ॥८२॥

[1] *Bhayānaka* of the text.
[2] *Bibhatsa* of the text.

धग्रहांशः पञ्चमान्तः पौरवीमूर्छनायुतः ।
काकल्या कलितः क्वापि निषादेनाप्यलङ्कृतः ॥८३॥
प्रसन्नाद्येन सञ्चारिवर्णः शौरिप्रियो रसे ।
भयानके सवीक्षत्से सूत्रधारप्रवेशने ॥८४॥
ग्रीष्मे प्राक्प्रहरे गेयो,

धा पा धामा नोधा पानी धामा गा मा पा पा पम मग पम मगस मगा गा रीं रीं री माधा पाधा मानीधा धप धनी (धैवत) धा धा मा धा सां (षड्ज) सामारिगसांमां गां गसां मनीं नि (धैवत) धा निध पधा धाम धा मा गा मा पा पा—इत्यालापः ।

(धैवतषड्ज) सा गा रि (ऋषभ) मनिध पध धपनि (धैवत) धा धप धनी पधम पनि गरि निधाधा पा मागा मा पा (पञ्चम) (ऋषभ) रि मध मम मधा पा (धैवत) धप पनी धनी (षड्ज) समा रीरी निधा (धैवत) धधा मधा मधा ममा गामा मा मगनी धा (पञ्चम) नी धा पां मागा मां पा पा—इति वर्तनी ।

१.	धा	मा	धप	धा	धा	धनि	धप	मा
	वि	म	स	श	शि	खं		ड
२.	धा	सा	नी	धा	पा	निध	मां	मा
	धा			रि	ण			
३.	मा	री	मा	धा	धप	धा	धप	मा
	म	म	र	ग	ण	न	मि	त
४.	नो	धा	पध	धनि	धा	धा	धा	धा
	म	भ	व	भ	यं			
५.	री	मा	धा	मा	नी	गां	मां	नीं
	खं		दे		त्रि	लो		क
६.	धा	पनि	धा	धा	धा	मा	री	मा
	ना		थं		गं	गा		
७.	धा	पम	गरि	मां	धप	धा	धप	मा
	स	रि		त्स	लि	ल		

८. नो धा धप धनि धा मा पा पा
धौ त ज टं
—इत्याक्षिप्तिका ।

(तत्र साकल्येन पदयोजना)

(विमलशशिखण्डधारिणममरगणनमितमभयभयम् ।
वन्दे त्रिलोकनाथं गङ्गाधरिसमलिनधौतजटम् ॥)

इति भिन्नपञ्चमः ।

5. *Bhinnapañcama-varaṭi* (82c-86b)

(i) *Bhinnapañcama* :

Produced by *madhyamā* and *pañcami jāti-s* together, *bhinnapañcama* has *dhaivata* for its initial and the fundamental note and *pañcama* for its final note ; it takes the *mūrcchanā* called *pauravi*,[1] and *kākali* or some times (standard) *niṣāda*[2] in its place, and is embellished by *prasannādi*[3] in the circulatory (*sañcāri*) *varṇa*. Dear to Viṣṇu[4], it is sung for (expressing) terror[5] and disgust[6] at the time of the stage manager's entrance in the first quarter of a summer day. 82c-85a)

Ākṣiptikā :

1.	dhā	mā	dha-pa	dhā	dhā	dha-ni	dha-pa	mā
	Vi	*ma*	*la*	*śa*	*śi*	*khaṇ*		*ḍa*
2.	dhā	sā	ni	dhā	pā	ni-dha	mā	mā
	dhā			*ri*	*ṇa*			
3.	mā	rī	mā	dhā	dha-pa	dhā	dha-pa	mā
	ma	*ma*	*ra*	*ga*	*na*	*ṇa*	*mi*	*ta*
4.	ni	dhā	pa-dha	dha-ni	dhā	dhā	dhā	dhā
	ma	*bha*	*va*	*bha*	*yaṃ*			

[1] The sixth *mūrcchanā* of *ma-grāma* which commences with *dhaivata*.

[2] 'K' explains the alternative use of these two notes which is not permissible. He says, "*kākali* is to be used in the low and the middle registers, but not in the high ; because in *ma-grāma* standard *niṣāda* is the highest note. So *śuddha niṣāda* has to be taken in the *tāra* (high) *saptaka* (heptad)".

[3] An *alaṃkāra*.

[4] *Śauri* is a name of Viṣṇu (or Kṛṣṇa).

[5] *Bhayānaka* of the text.

[6] *Bibhatsa* of the text.

5.	ri	mā	dhā	mā	ni	gā	mā	ni
	van		*de*		*tri*	*lo*		*ka*
6.	dhā	pa-ni	dhā	dhā	dhā	mā	ri	mā
	nā		*tham*		*gaṅ*	*gā*		
7.	dhā	pa-ma	ga-ri	mā	dha-pa	dhā	dhā-pa	mā
	sa	*ri*		*tsa*	*li*	*la*		
8.	ni	dhā	dha-pa	dhā-ni	dhā	mā	pā	pā
	dhau		*ta*	*ja*	*tam*			

The purport of the song is as under :

Obeisance to the Lord of the three worlds (Śiva), whose locks of hair are washed by the waters of the Ganges, who bears the spotless (shining) arc of the moon, who is worshipped by the hordes of Gods, and is the destroyer of fear (of becoming).

Thus ends *bhinnapañcama*.

(ii) वराटी

वराटी स्यात् तदुद्भवा ।
धांशा षड्जग्रहन्यासा मगन्ध्रा तारधैवता ॥८५॥
समेतरस्वरा गेया शृङ्गारे शार्ङ्गसंमता ।
इति वराटी ।

(ii) *Varāṭi*

Varāṭi, which is born of it, has *dhaivata* as its fundamental note, *ṣadja* for its initial and the final note, a low *madhyama* and a high *dhaivata* and is equipoised with regard to other notes. It is sung in (the context of conjugal love as understood by Śārṅgadeva. (85c-86b).

६. पञ्चमषाडव-गुर्जरी

(i) पञ्चमषाडवः

मध्यमग्रामसंबन्धो धैवत्यार्भकोद्भवः ।८६॥
रिन्यासांशग्रहः क्वापि मान्तः पञ्चमषाडवः ।
विलसत्काकलीकोऽपि कलोपनतयान्वितः ॥८७॥
प्रसन्नाद्यन्तकलितारोहिवर्णः शिवप्रियः ।
वीररौद्राद्भुतरसो नारीहास्ये नियुज्यते ॥८८॥

रीरीरिगारि सानी रीरीरीरि निरिरिरि मगामाम धामाम मामामामम मरि मग पप गम मगामम गममप पग मम गा गरिरि गरि मम रि गमम सधं निध सनि धसनिधाध (पञ्चम) निपां धनि सनी रीरीं रिनीरीम गामाम धामम माम गा गम गम गप पग मम नींनि धाधपापमाम गागरीरीरिम सरिग सगसंध निनिध सनिध धनिधाध (पञ्चम) निपापरीरी रिग मां पां धनीरी रीरिनीरि ममामाम गरि सगा मागरीरि मगा मामा इत्यालापः ।

रीमामाम मगारि (ऋषभ) रिमापानीनी निमम धामपा गामागा मरीरी गारी मगारिगा (षड्ज) सनिधा (पञ्चम) नंनी (पञ्चम) मधा ममा (ऋषभ) रीं मापानी पासानी मारि (ऋषभ) रि (षड्ज) सनी सरि रिगाग सामगागरीरी—इति करणम् ।

१.	री	गा	मा	मा	गा	री	री	री
	स	क	ल	सु	र	न	मि	त
२.	मा	गा	री	मा	गा	री	री	री
	धि	म	ल	मु	कु	च	र	ण
३:	री	गा	री	धा	नी	मा	नी	नी
	द्व	य		स	रो		ज	यु
४.	धा	मा	धा	नी	गा	रीं	रीं	रीं
	ग	ल	म	म	र	गु	रुं	ज्ञ
५.	री	री	री	गा	री	री	री	री
	र	ण	म	म	ल	मु	ण	
६.	री	री	री	गा	नी	नी	नी	नी
	या		मि	व		या		लू
७.	मा	नी	मा	मा	नी	मा	मा	री
	म	सु	र		मु	र	ज	गि
८.	मा	गा	मा	मा	री	री	री	री
	न	म	जे		यं			

—इत्याक्षिप्तिका ।

(तत्र साकल्येन पदयोजना)

(सकलसुरनमितविमलमृदुचरणद्वयसरोजयुगलममरगुरुम् ।
शरणममलमुपयामि दयालुमसुरसुरजयिनमजेयम् ॥)

इति पञ्चमषाडवः

6. *Pañcamaṣāḍava-gurjari*

(i) *Pañcamaṣāḍava* :

Related to *madhyama-grāma*, arisen from *dhaivati* and *ārṣabhī* (*jāti-s*), having *ṛṣabha* for its final, fundamental and the initial notes with *madhyama* also being sometimes[1] used as the final (note), *pañcamaṣāḍava* is beautified by *kākali* even though set in *kalopanatā*.[2] Embellished by *prasannādyanta*[3] in the ascending *varṇa* and dear to Lord Śiva, it is employed in (the expression of) valour,[4] wrath,[5] bewilderment[6] and in female comics.[7] (89c—88)

Ākṣiptikā :

1.	ri	gā	mā	mā	gā	ri	ri	ri
	Sa	*ka*	*la*	*su*	*ra*	*na*	*mi*	*ta*
2.	mā	gā	ri	mā	gā	ri	ri	ri
	vi	*ma*	*la*	*mṛ*	*du*	*ca*	*ra*	*ṇa*
3.	ri	gā	ri	dhā	ni	mā	ni	ni
	dva	*ya*		*sa*	*ro*		*ja*	*yu*
4.	dhā	mā	dhā	ni	gā	ri	ri	ri
	ga	*la*	*ma*	*ma*	*ra*	*gu*	*rum*	*sa*
5.	ri	ri	ri	gā	ri	ri	ri	ri
	ra	*ṇa*	*ma*	*ma*	*ha*	*mu*	*pa*	
6.	ri	ri	ri	gā	ni	ni	ni	ni
	yā		*mi*	*da*		*yā*		*lu*

[1] 'K' quotes Mataṅga while explaining the alternative use of *madhyama* as the final note, who says, "As it is in vogue, when *madhyama* is employed as the fundamental, it also serves for the final "(Mataṅga as quoted by 'S'). In other words, normally when *ṛṣabha* is the fundamental note it also serves as the final.

[2] *Kalopanatā* (*ri ga ma pa dha ni ri*) is the third *mūrcchanā* of *ma-grama* and its high range ought to be limited to the standard *niṣāda*. So, 'K' explains that *kākali* is to be used in the low and the middle heptads only, and standard *niṣāda* in the high heptad, though *rāga* pervades the three registers.

[3] An *alaṁkāra*.

[4] *Vīra* of the text.

[5] *Raudra* of the text.

[6] *Adbhuta* of the text.

[7] *Nāṭī-hāsya* of the text.

7.	mā	ni	mā	mā	ni	mā	mā	ri
	ma	*su*	*ra*		*su*	*ra*	*ja*	*yi*
8.	mā	gā	mā	mā	ri	ri	ri	ri
	na	*ma*	*je*		*yam*			

The purport of the song is as under :

I simply take refuge unto the invincible conqueror of the demons, who is mereiful, whose pair of tender spotless lotus feet is worshiped by all the gods, and who is best among the gods.

Thus ends *pañcamaṣāḍava*.

(ii) गुर्जरी

तज्जा गुर्जरिका मान्ता रिग्रहांशा मगह्यमाक् ।
रितारा रिधभयिष्ठा शृङ्गारे साश्रिता मता ॥८९॥

इति गुर्जरी ।

(ii) *Gurjari* :

Born of it, *gurjari*[1] has *madhyama* for its final note, *ṛṣabha* for its initial and the fundamental note, middle *madhyama*, high *ṛṣabha* and a profusion of *ṛṣabha* and *dhaivata*. It is accepted to be employed with shakes[2] in erotics.[3] (89)

१०. टक्क गौड कोल्याहल

(i) टक्क:

षड्जमध्यमया सूत्रो धैवत्या चाल्पषड्जम: ।
टक्क: सांशग्रहन्यास: काकल्यन्तररञ्जित: ॥९०॥
प्रसन्नाप्तान्वितश्चागसंचारी चाल्पमूर्छन: ।
मुदे रुद्रस्य वर्षासु प्रहरेऽह्नश्च पश्चिमे ॥९१॥
वीररौद्राद्भुतरसे युद्धसीरे नियुज्यते ।

साधा मारी मागा गग गध निमारी गमारी गध माम निध मध मरीरी रिमागागसा सासग मधनिधासाधामरि गमा गधनि सा । सा सा ससंगससस-समरिगसाससगधाधध गमा मग धध निधाधम धमंनिमरिगरिरि निधममधमरी गरीमरिगसा ससग सासरिगधाधनि निगागा रंसंगंगससममगधममनिधध सास-

[1] *Gurjarikā* of the text.

[2] Plural is inferred from the past participle '*tāḍitā*.' Also see note 7 on verse 134 of this chapter.

[3] *Śṛṅgāra* of the text.

धाधमामधा मरिगमा गधनि स । मामामधामामधानिधानि मामधा धनिधमगाम-रिग साधधनिसासासासासससधा गममनि गगमध मरीरिमगागसा सासाससगसस-मगमसगमगनि धासा । सासा (षड्ज) ससससरि धमगगसनिधाधमा मामा धमधमंमं ममधमधमधमाधनि सरिगमगमगरिमगागसागगंनिसाममगमगमम गगममगग निनिमम गगमम ससममगगगमस सममरिरि गससगगससधधनिनि ममधधधधधधध निधनिधमधधधधध मधधमध निधामधधमधधधधधधमसगस-धनिधा । मममममममध सगारि मागागमग धनी सासा इत्यालापः ।

(षड्ज) सधा मारिगरिनिधाम मधमारिगसासगधाध (षड्ज) सधाधा-सांध गरि गरीरीरीनिरिमा । माममधनिधा ममध धससधधगरिमासगससनि मनिमाधासाधानी सासामासांनधनिधानी सागाधनी सामा साधा मागांरीरी (ऋषभ) रिगामा निधानी सां सां सं गं मधधनिगा धासासासमरिगसगसनिधा नीधाधाध सा सासा सासा मगामगागनिगपमागा । मामामामा धामरि गसांस-गसागनी गासा मामा गानी (षड्ज) सं सां गा सा गागा गामा सां सां । सगामामा गामगा ममगममामा । गासागारि मारि मारि मारि गसागनि (षड्ज) ससा इति करणम् ।

१.	सा	सा	धा	धा	मा	मा	मा	मा
	सु	र	मु	कु	ट	म	णि	ग
२.	सा	सनि	धा	सा	सा	सा	सा	सा
	णा	चि	त		च	र	णं	
३.	सा	सा	गा	गा	सा	मा	गा	मा
	सु	र	वृ	क्ष		कु	सु	म
४.	धा	सा	निध	सा	सा	सा	सा	सा
	वा		सि	त	मु	कु	टं	
५.	धा	नी	सा	गा	मा	धा	मा	गा
	श	शि	श	क	ल	कि	र	ण
६.	सा	सा	धा	नी	सनि	धा	धा	धा
	वि	च्छु	रि		त	ज	टं	
७.	सा	सा	पा	नी	मा	गा	मा	गा
	प्र	ण	म	त	प	शु	प	ति

८.	गा	गा	धा	नी	सा	गा	सा	गा
	म	ज	म	म	रं			

—इत्याक्षिप्तिका ।

(तत्र साकल्येन पद्योजना)

(सुरमुकुटमणिगणांचितचरणं सुरवृक्षकुसुमवासितमकुटम् ।
शशिशकलकिरणविच्छुरितजटं प्रणमत पशुपतिमजमगरम् ॥)

(इति टक्कः ।)

7. *Ṭakka-gauḍa* and *Kolāhala* (90-93b)

(i) *Ṭakka* :

Produced by *ṣadja-madhyamā* and *dhaivati* (jāti-s), with a weak *pañcama*, *ṭakka* has *ṣadja* for its fundamental, initial and final notes, and is bestowed with *kakalī* and *antara*. Graced with *prasannānta*[1] in the circulatory (*sañcāri*) *varṇa*, it is set in the first[2] *mūrcchanā*, and is employed in (the expression of) valour,[3] wrath[4] and bewilderment[5] as (depicted) by a battle hero.[6] It is sung in the last quarter of the day during the rains to the propitiation of Lord Śiva.[7] (90—92b).

Ākṣiptikā :

1.	sā	sā	dhā	dhā	mā	mā	mā	mā
	Su	*ra*	*mu*	*ku*	*ṭa*	*ma*	*ṇi*	*ga*
2.	sā	sa-ni	dhā	dhā	sā	sā	sā	sā
	ṇā	*rci*	*ta*		*ca*	*ra*	*ṇam*	
3.	sā	sā	gā	gā	sā	mā	gā	mā
	su	*ra*	*vṛ*	*kṣa*		*ku*	*su*	*ma*
4.	dhā	sā	ni-dhā	sā	sā	sā	sā	sā
	vā		*si*	*ta*	*mu*	*ku*	*ṭam*	

[1] An *alaṅkāra*.
[2] 'S' interprets it to be the *uttaramandrā*, obviously because the initial note etc. being *ṣadja*, it should commence with *ṣadja*.
[3] *Vīra* of the text.
[4] *Raudra* of the text.
[5] *Adbhuta* of the text.
[6] *Yuddha-vīra* of the text. Valour is conceived to be of three types (observes 'K'), characterising three types of heroes viz. *dāna-vīra*, *dayā-vīra* and *yuddha-vīra*, i.e. valiant in generosity, valiant in compassion and valiant in warfare.
[7] *Rudra* is a name of Lord Śiva.

5.	dhā	ni	sā	gā	mā	dhā	mā	gā
	ṣa	*ṣi*	*ṣa*	*ka*	*la*	*ki*	*ra*	*ṇa*
6.	sā	sā	dhā	ni	sa-ni	dhā	dhā	dhā
	vi	*cchu*	*ri*		*ta*	*ja*	*tam*	
7.	sā	sā	pā	ni	mā	gā	mā	gā
	pra	*na*	*ma*	*ta*	*pa*	*ṣu*	*pa*	*ti*
8.	gā	gā	dhā	ni	sā	sā	sā	sā
	ma	*ja*	*ma*	*ma*	*ram*			

The purport of the song is as under :

Bow down to the Lord of creatures (Śiva), the unborn and immortal one, whose feet are worshipped by the crest jewels of the gods, whose crown is fragrant with the aroma of the (five) heavenly trees, and whose locks of hair are filled with the rays of the arc of the moon.

Thus ends *takka*.

(ii) गौड:

गौडस्त्वदङ्गं निग्रामग्रहांश: पञ्चमोज्झित: ॥९२॥

इति गौड: ।

(ii) *Gauḍa* :

Gauḍa is an integral part[1] of *takka* with *niṣāda* for its final, initial and the fundamental notes, and it is devoid of *pañcama*. (92 cd).

(iii) कोलाहल:

टक्काङ्गं टक्कवत्तारै: स्वरै: कोलाहलोऽखिलै: ।

इति कोलाहल: ।

(iii) *Kolāhala*

Kolāhala is an integral part of *takka* and is like *takka* (in all respects) but all the notes are in the high (register). (93 ab)

८. हिन्दोल-समन्त:

(i) हिन्दोल:

धैवत्यार्वभिकायजंस्वरनामकजातिज: ॥९३॥

हिन्दोलको रिधत्यक्त: षड्जन्यासग्रहांशक:।

आरोहिणि प्रसन्नाद्यै शुद्धमध्याश्यमूर्छन: ॥९४॥

[1] *Anga* of the text.

काकलीकलितो गेयो वीरे रौद्रेऽद्भुते रसे ।

वसन्ते प्रहरे तुर्ये मकरध्वजवल्लभ: ॥९५॥

संभोगे विनियोक्तव्यो,

सानीपापमागागपापसागनी सासासासा गामापापनीनीनी गागपपापनीसा । सनीमागागपापनीसनीमनीगमा । पनी[1]सामपनी गगासासामामं मगगससनि गसासनीसनी पससममामगससनिसामंगामममा पापनीगा मनीमगामपापनीसनी सनि गसा पनि सागानी सा गासासमं गमा गगा :निमनि निपागमगामा । समगगममपपनिनि सनिमगा गपापनिसा । गामगसनीसनी सागा मम गम मग मगमप मगापाप सगासामा मगममनीपा पापममगागमगपापनी निसनि सस । नीपा मागागमा पापनी सा । सनि मगा गपापनी सागासममनीसनी स । नि ससनी सा सा सासागसासनी मासससगमससगपमा गपापगम गगमगनी पापममम गा । गससमगगपा । ममनीप पसनिनिमगापापनी गागामगसनी मनी मा (षड्ज) ससा । पापामनी सासापपनी पनिपापनी सासापापमि पनी पनि सगासम मगसगसनीसनी पनी मगमगासासनी । पनी पमगम गमा गम गमानिमनिपनी पमगमगामा । मगमग सागासस निनि पपमम गमपनीनिपम । गाममपनीनि पमगामममपनी समनिमगासमगamगामगामपनीपापनी मगागपनी मनीमनीगमानी सापनीमपागममगागससमसनि मा (षड्ज) मगसगगम । मगामगम मगनी पापापम निनिगसा । ससमा (गान्धार) पा (पञ्चम) पपनिनि गागम गसनी मनीसा (षड्ज) ससगससमगमा सस गा । निनि सगानी ममापगमा सससगगससगसगम पापासनि मगागपापनी सागासगासनिमनीमा (पञ्चम) पपनि पनि पापनि ससनि ससपापनीपगनीगगपापनी मंमंमं । गगगनिनिनि पपपनिनिनि सस । पागगम ससगसगसगमपनिपस निमगागापापनि[2] गासासममगसगसमनीनी सा—इत्यालाप: ।

सगापमगापा (पञ्चम) (षड्ज) ममागमागनीनिपानि पपगगपमगगांगांगां (षड्ज) ससगागम पाध्रमम (पञ्चम) पानिनि सनिमां सं । निनिनि सासासनिसासानिगपानी । मांमांसांममनि समं निमगगगम गमनिमगमनिसनि निपनीनिपानीपपगगगगमंमां गांग (षड्ज) ससंगंसंमगम । पानिसनिमा । मामा (पञ्चम) पिसनिनि मनि ससा । मम निमगमनी सामापनी । पनि पापपनि सनि ससससस पपपपनी । नीमम निपनिप पगमग गमगामास सनिमम गम गापप गमगानीगांगां (षड्ज) ससमग मगागमगागमगागमससग सनिगमनीपागपागमांमाससगगपापस (षड्ज) ससगंगं ममापनिनि गमीमसगगमसगसनिसामा – इति करणम् ।

[1] Adyar edn., नी ।

[2] Ibid., सि ।

१.	सा	सा	मा	गा	सा	गा	मा	पा
	स	मु	प	न	त	स	क	ल
२.	पम	गा	सा	सा	सा	गा	मा	मा
	म	भि	ग	त	ज	नो		घ
३.	नी	सा	पा	नी	पा	नी	गा	पा
	प	रि	तु		ष्ट	मा		न
४.	नी	सां	सां	सा	सनि	गा	सप	नी
	स		हं		सं			
५.	नी	नी	सा	गा	सा	नी	पा	पा
	प्रि	य	त	म	स	ह	च	र
६.	पम	गा	सा	सा	गम	गा	मा	पा
	स	हि	तं		म	द	नां	
७.	नी	सा	पा	नी	पा	नी	गा	पा
	ग		वि		ना	श	नं	
८.	निस	निस	सा	गा	सा	सा	सा	सा
	नौ			मि				

इत्याक्षिप्तिका।

(तत्र साकल्येन पदयोजना)

(समुपनतसकलमभिगतजनौघ परितुष्टमानसहंसम्।
प्रियतमसहचरसहितं मदनाङ्गविनाशनं नौमि॥)

इति हिन्दोलः।

8. *Hindola-Vasanta* 93c-96

(i) *Hindola*

Derived from *jāti-s* named after the *svara-s*[1] (notes) excepting *dhaivati* and *ārṣabhī*, devoid of *ṛṣabha* and *dhaivata*, and having *ṣadja* for its final, initial and fundamental notes, *hiṇḍola*[2] is set in the *mūrchhanā* called *śuddha-madhyā*[3] with *prasannādi* in the ascending *varṇa*. Served by *kākalī*, it is to be sung for (depicting) the sentiments of valour,[4] wrath[5] and bewil-

[1]The seven *śuddhā jāti-s* bear the names of seven notes. It seems, therefore, that the rest of the five *śuddhā jāti-s* are meant. However, 'S' thinks that *vikṛtā* (modified) *jāti-s* such as *ṣadja-kaiśikī* bearing the names of the notes in part are also to be included.

[2]*Hindolaka* of the text.

[3]The fourth *mūrchhanā* of the *ma-grāma* that commences with *ṣadja*.

[4]*Vira* of the text.

[5]*Raudra* of the text.

derment[1] in the fourth quarter of the day in the spring season. It is employed in the context of the enjoyment of erotic love[2] to the endearment of cupid.[3] (93c-96a)

Ākṣiptika :

1.	sā	sā	mā	gā	sā	gā	mā	pā
	Sa	*mu*	*pa*	*na*	*ta*	*sa*	*ka*	*la*
2.	pa-ma	gā	sā	sā	sā	gā	mā	mā
	ma	*bhi*	*ga*	*ta*	*ja*	*nau*		*gha*
3.	ni	sā	pā	nā	pā	ni	ga	pa
	pa	*ri*	*tu*		*ṣṭa*	*mā*		*na*
4.	nī	sā̃	sā̃	sā	sa-ni	gā	sa-pa	nī
	sa		*ham*		*sam*			
5.	nī	ni	sā	gā	sā	ni	pā	pā
	pri	*ya*	*ta*	*ma*	*sa*	*ha*	*ca*	*ra*
6.	pa-ma	gā	sā	sā	ga-ma	gā	mī	pī
	sa	*hi*	*tam*		*ma*	*da*	*nāṁ*	
7.	ni	sā	pā	ni	pā	ni	gā	pā
	ga		*vi*		*nā*	*śa*	*nam*	
8.	ni-sa	ni-sa	sā	gā	sā	sā	sā	sā
	nau			*mi*				

The purport of the song is as under :

I bow down to Śiva who has satisfied the wishes (lit. the mind swans) of all the people who have taken refuge in him, and who, accompanied by his consort, is the destroyer of the body of the cupid.

Thus ends *hiṇḍola*.

(ii) वसन्तः

वसन्तस्तत्समुद्भवः।

पूर्णस्तल्लक्षणो देशीहिन्दोलोऽप्येव कथ्यते॥९६॥

इति वसन्तः।

(ii) *Vasanta*

Vasanta, which is derived from it, bears all the same characteristic features (of *hindola*), but is complete.[4] It is also called as *deśī-hindola*. (96 bcd)

[1] *Idbhuta* of the text.

[2]*Sambhoga* (lit. copulation) is a technical sub-division of conjugal love (*Śṛṅgāra*).

[3]Lit. one who has a flag with a fish on it.

[4]That is, it takes all the seven notes and this is what distinguishes it from *hindola*.

९. शुद्धकैशिकमध्यम धन्नासी

(i) शुद्धकैशिकमध्यमः

षड्जमध्यमया सृष्टः कैशिक्या च विपोज्झितः ।
तारमांशग्रहो मान्तः शुद्धकैशिकमध्यमः ॥९७॥
प्रसन्नान्ताधरोहिण्यामाद्यमूर्छनया युतः ।
गान्धाराल्पः काकलीयुग्वीरे रौद्रेऽद्भुते रसे ॥९८॥
चन्द्रप्रियः पूर्वयामे संधौ निर्वहणे भवेत् ।

मां धांमां धां मनि धसमी सां सां । सा धामी मां मां सां गां सां गां माधा माधा सां निध सनि सां सां धांमां मधमगागमा सासाधामासगासागामाधास निधसांनी सां सासाधानी मा मां—इत्यालापः ।

सस्ममधधममधसनिधसासांसांसां । संसंगंम गमं मधमसानिधसां सां सां मां धंधं मंमं धम सगसगमस गग धध सस गंसं मम धमध सधनि मामा मामा —इति करणम् ।

१.	सां	सां	धा	पा	मा	धां	पां	मां
	ओं		का		र	मू		र्ति
२.	धा	पा	मा	पा	री	री	मा	मा
	सं		स्थं		मा		त्रा	
३.	नी	धा	मा	नी	धा	नी	सां	सां
	त्र	य	भू		षि	तं		क
४.	नी	धा	नी	सां	सां	सां	सां	मां
	ला		ती		तं			
५.	धा	धा	मां	मां	री	री	सा	मा
	व	र	दं		व	रं		व
६.	धा	धा	मा	मा	गां	गां	मां	गां
	रे		ण्यं		गो		वि	
७.	नी	धा	मा	नी	धा	नी	सा	सा
	व	क	सं		स्तु		तं	

८. धां सा धां नी मां मां मां मां
वं वे

—इत्याक्षिप्तिका ।

(तत्र साकल्येन पदयोजना)

(ओङ्कारमूर्तिसंस्थं मात्रात्रयभूषितं कलातीतम् ।
वरदं वरं वरेण्यं गोविन्दमंस्तुतं वन्दे ॥)

इति शुद्धकैशिकमध्यमः

9. *Śuddhakaiśikamadhyama-dhannāsī* : (97-100b)

(*i*) *Śuddhakaiśikamadhayma* :

Produced by *ṣaḍjamadhyamā* and *kaiśiki* (*Jāti-s*), devoid of *ṛṣabha* and *pañcama*, having high *ṣaḍja* for its fundamental and initial note, and *madhyama* as its final note, *śuddha-kaiśikamadhyama* has *prasannānta*[1] in the descending *varṇa;* set in the first *mūrcchanā*, it has weak *gāndhāra*, and takes *kākalī*. Dear to the moon, it is employed[2] in the sentiments of valour[3], wrath[4] and bewilderment[5] in the first quarter (of the day) in the denouncment[6]. (97-99b).

Ākṣiptikā :

1.	sṁ	sṁ	dhā	pā	mā	dhṁ	pṁ	mṁ
	Oṁ		*kā*		*ra*	*mū*		*rti*
2.	dhā	pā	mā	pā	rī	rī	mā	mā
	saṁ		*sthaṁ*		*mā*		*trā*	
3.	nī	dhā	mā	nī	dhā	nī	sṁ	sṁ
	tra	*ya*	*bhū*		*ṣi*	*taṁ*		*ka*
4.	nī	dhā	nī	sṁ	sṁ	sṁ	sṁ	sṁ
	lā		*tī*		*taṁ*			
5.	dhā	dhā	mṁ	mṁ	rī	rī	sā	sā
	va	*ra*	*daṁ*		*va*	*raṁ*		*va*

[1] An *alaṁkāra*.
[2] *Bhavet*, lit. means 'may become'.
[3] *Vira* of the text.
[4] *Raudra* of the text.
[5] *Adbhuta* of the text.
[6] *Nirvahana* is the name of the last of the five *sandhi* s i.e. the juncture sub-divisions.

6.	dhā	dhā	mǎ	mǎ	gǎ	gǎ	mǎ	gǎ
	re		*nyam*		*go*		*vin*	
7.	ni	dhā	mā	ni	dhā	ni	sā	sā
	da	*ka*	*sam*		*stu*		*tam*	
8.	dhǎ	sā	dhǎ	ni	mā	mǎ	mǎ	mǎ
	van				*de*			

The purport of the song is as under :

Obvesance to Him who is represented by the symbol of *Omkāra*, is adorned by three *mātrā-s*, is indivisible, is the best bestower of blissful blessings, is the Beloved and is worshipped by Govinda.

Thus ends *Suddhakaiśikamadhyama*,

(ii) धन्नासी

तज्जा धन्नासिका षड्जग्रहांशन्यासमध्यमा ॥९९॥

रिवर्जिता गपाल्पा च वीरे धीरैः प्रयुज्यते ।

इति धन्नासी ।

(ii) *Dhannāsī*

Dhannāsī, which is born of it, has *ṣadja* for its initial and the fundametal note, and *madhyama* for its final note. Devoid of *ṛṣabha*, it has a weak *gāndhāra* and *pañcama* and is employed in (the expression) of valour[1] by the wise (99c-100b)

१०. रेवगुप्त-देशी

(i) रेवगुप्तः

षड्जग्रामे रेवगुप्तो मध्यमार्शभिकोद्भवः ॥१००॥

रिग्रहांशो मध्यमान्तः प्रसन्नाल्पान्तभूषितः ।

बुधैरुद्भटचारीकमण्डनाजौ नियुज्यते ॥१०१॥

घोररौद्राद्भुतरसः पार्वतीपतिवल्लभः ।

रीसंनीरिसं मगा मामा गा मा माम ग मम ग पप ग ममगा गरी । रिगा ममगाधरी रि निनिनाश (पञ्चम) पपनि पनि म ममनि पापगसनि निनिरीरी रि सनो निरिम (गान्धार) रिरिनि । निनिरिनिरिरिमगामधा मामा (मध्यम)

[1]Vīra of the text.

गमपम मगागरिरि गाममगा गरि रि गामपगागरि रि निनि धनी मारी मगामा —इत्यालापः ।

रि (ऋषभ) रि निधा (पञ्चम) निध धा (मध्यम) मगरी (ऋषभ) री धापा (पञ्चम) नी नी सा नी री सानि रि (ऋषभ) री री गसनिधनि (पञ्चम) धनि मा (मध्यम) म (पञ्चम) पपप सनी नि निगरि रिग रिग सारिरि सानी नी (गान्धार) रि गा गारी सानी नि रि पगमामा मि रि मगरी समगरि सनि (ऋषभ) रि री रिगा (मध्यम) गं मनीं पा (पञ्चम) नी नी री री गामा मम मध मगग म री री नी नी गप (षड्ज) स (पञ्चम) माप मध धस मासमरि पाप मग नोरी रि गपनी निनि मरिरि गम गरी रि मपानी पमम मग मरी री । रिरि नि निगम मरिमग गरिरि मा माध निधा । धम धनि पा पाम पा । पमनी नि सनी नि ग रि रि गरि नी रिरि म नि नि रि गा रि गरी रि रि गारि सनी निरी मारि सनी नि रि रि नि निध पम मग गरी गम गमा निरि गम-गारी मानी निम गामामा इति करणम् ।

(ऋषभ) रि गमा (मध्यम) गा रीं नि पापनि पापनि पापमा सा नि पाप नि री रि गा पां । पनि स नि रि ग नि रि री री रि रि नि मागां रीं रीं रीं रि रि मापां धामा गांरीं री री ममा मारिग निधधनि पाप निगा रि । ग निधसध-नि पधमप म मरीरी गमपनि पधमनि रि धधा म पगरि मग पा मा सां मां गां मं मं पां सां सां गां पं मां । गम पम । ध पाध धपमरी री नीरीगामरिगम रिगमां मां (मध्यम) गा धा री री ग म रि रि मानी नि नि स सरि रि नि नि नि स सग गनी नि नि स म रि मनी नि ममम रि धरि नि पगम मरि ग सरि नि सनि धा धनि सनि मधा गरि म गरि मा मारी म नी रि मधामामा-इति द्वितीयकरणम् ।

रीरी (षड्ज) स री री मग मागामप । ग ममाम मग मनी गम गप गम मग री रि ग री ग (मध्यम) म (गान्धार) ग (ऋषभ) री निध धनि (पञ्चम) मपमधनि (मध्यम) ममनि धनि पा पमनि नि ग नी नि रि रि सनी । त्रि रि सा सनी नि नि नि रि रि नि नि रि रि रि रि रि रि मग (मध्यम) (गान्धार) गमगाग (मध्यम) ग गग मम रि धम मध मग गरीरी । रि रि गगग म गरि मगग रि रि नि नि धधनि नि ससरि रि ग ग मगमगमां मां मां इति तृतीय करणम् ।

१.	नी	धा	पा	पा	नी	नी	नी	नी
	ग	रु	अ	णि	अं		ब	म

[1]Adyar edn. adi.

२.	सा	नो	सा	री	री	री	री	री
	णो		ह्	रि	आ		त	णु
३.	सा	गा	री	री	मा	गा	री	री
	अं		गी		पी		ण	प
४.	गा	री	सा	सा	नो	सा	नो	नो
	ओ		ह्	रि	आ			
५.	मां	मां	गां	गां	पा	पा	नो	धा
	म	अ	ण	वि	ला		सि	णी
६.	पा	मा	गा	री	गा	री	सा	नी
	र		क्ख	उ	अ		म्ह	उ
७.	मा	सा	री	खी	सा	नी	सा	री
	गो		री		म	हि	स	वि
८.	गा	री	गा	मग	मा	मा	मा	मा
	आ		र	णि	आ			

—इत्याक्षिप्तिका ।

(तस्य साकल्येन पदयोजना)

(गुरुअणिअंबमणोहरिआ तणुअंबी पीणपओहरिआ ।
मअणविलासिणीरक्खउ अम्हउ गोरी महिसविआरणिआ ॥)

इति रेवगुप्तः ।

10. *Revagupta-deśī* : (100c-103b)

(i) *Revagupta*

Revagupta springs from *madhyamā* and *ārṣabhī* (*jāti-s*) in the *ṣaḍja-grāma* with *ṛṣabha* as its initial and the fundamental note and *madhyama* as its final note, it is embellished by *prasannādyanta*[1] and is employed by the proficient in the *cārimaṇḍala*[2] formation of valiant heroes on the battle-field for

[1] An *alaṁkāra*.

[2] 'S' has observed (vide his commentary on *sarta* 62c-65 b ante) that the author deals with the *maṇḍala-s* in chapter VII. *Maṇḍala* refers to circular movements in dance.

(the expression of) the sentiments of valour,[1] wrath,[2] and bewilderment.[3] It is dear to Śiva, the Lord of Pārvatī. (100c-102b)

Ākṣiptikā :

1.	nī	dhā	pā	pā	nī	nī	nī	nī
	Ga	*ru*	*a*	*ṇi*	*aṁ*		*ba*	*ma*
2.	Sā	nī	sā	rī	rī	rī	rī	rī
	ṇo		*ha*	*ri*	*ā*		*ta*	*ṇu*
3.	sā	gā	rī	ri	mā	gā	rī	rī
	aṅ		*gi*		*pī*		*ṇa*	*pa*
4.	gā	rī	sā	sā	ni	sā	nī	nī
	o	*ha*		*ri*	*ā*			
5.	mā	mā	gā	gā	pā	pā	ni	dhā
	ma	*a*	*ṇa*	*vi*	*lā*		*si*	*ṇī*
6.	pā	mā	gā	rī	gā	rī	sā	nī
	ra		*kkha*	*u*	*a*		*mha*	*u*
7.	sā	sā	rī	nī	sā	nī	sā	rī
	go		*rī*		*ma*	*hi*	*sa*	*vi*
8.	gā	rī	gā	ma-ga	mā	mā	mā	mā
	ā		*ra*	*ṇi*	*ā*			

The purport of the song is as under :

Protect us O ! Gaurī, the devourer of Mahiṣāsura, appearing beautiful with the heavy hips, and the slender body, bearing massive breasts and taking delight in the intoxication of love, as it were.

Thus ends *revagupta*.

(ii) देशी

तज्जा देशी रिग्रहांशन्यासा पञ्चमवर्जिता ॥१०२॥
गान्धारमन्द्रा कर्तव्ये गेया मनिसभूयसी ।

इति देशी

(ii) *Deśī*

Deśī, which is derived from it, has *ṛṣabha* for its initial, fundamental and final notes; it is devoid of *pañcama*, takes a low *gāndhāra*, has a profusion

[1] *Vira* of the text.

[2] *Raudra* of the text.

[3] *Adbhuta* of the text.

of *madhyama*, *niṣāda* and *ṣadja* and is sung in (the context of) pathos. (102c-103b)

११. गान्धारपञ्चम-देशाख्या

(i) गान्धारपञ्चमः

गान्धारीरक्तगान्धारीजन्यो गान्धारपञ्चमः ॥१०३॥

गान्धारांशग्रहन्यासो हारिणाश्वाख्यमूर्छनः ।

प्रसन्नमध्यालङ्कारः संचारिणि सकाकलिः ॥१०४॥

राहुप्रियोऽद्भुते हास्ये विस्मये करुणे भवेत् ।

गा सा सा नि सनि स गम गा गा । पामा गा सा सा नि सनि स समम गा गानी धानी सा नीधा पानी मा पा मा । गा स नि स नि सग मगा —इत्यालापः ।

गममग निगमापपपनिममपामप पा पानी नि मधा मम धम ममा गा गा गम मम गामा (षड्ज) सनि स स ग ग मग मम मगागा री गा नी स सनी पानो नी मप मा गम पा पग मम गं निधनि सम पपप मम । गा स गनि मसा सा सा गम धप धम ममा धा नी पनी नि म मप नि मगा (षड्ज) स नि सा सां सम गपमग । इति करणम् ।

अथवा—गागारोरी सनी सपनीसगागा (पञ्चम) सगा मामग पाधानि धानि मपनि धनि स पनि निध निधपागमगागा मसास साम गमधगम गा गागरी सनिपनि सगापमपसगागा—इत्यालापः ।

मगरिरि ससनि निमसगागाग ममगगममस गसगा गममगमनि धधधनि मध ममापपधनि नीधा (पञ्चम) पा ममपा मम निधसाम ममपा मपपममा मा सां ससगागा—इति करणम् ।

१.	सा	नी	सा	गा	सा	गा	गा	गा
	पिं		ग	ल	ज	टा		क
२.	मा	पा	मा	पा	गा	गा	गा	गा
	ला		पे		नि	प	तं	
३.	गा	पा	सा	गा	गा	गा	गा	गनि
	ती		ज	य	ति	जा		हिं
४.	नी	पा	मा	पम	गा	गा	गा	गा
	धी		स	त	तं			

५.	गा	गा	गा	गनि	नी	नी	नी	निम
	पू	र्णा			हु	ति	रि	व
६.	नी	पा	मा	पम	गा	गा	गा	गा
	हु	त	भु	जि	सु	म	मि	धि
७.	मा	पा	सा	गा	गा	गा	मा	गनि
	प	य	सः		क	प	दि	
८.	नी	पा	मा	पम	गा	गा	गा	गा
	नो		प(ध)	नु	दे			

इत्याक्षिप्तिका ।

(तत्र साकल्येन पदयोजना)

(पिङ्गलजटाकलापे निपतन्ती जयति जाह्नवीमततम् ।

पूर्णाहुतिरिव हुतभुजि सुसमिधि पयसः कर्पविनोऽप(ध)नुदे ॥)

इति गान्धारपञ्चमः । इति रागाङ्गानि ।

11. *Gāndhāra pañcama-deśākhyā* : (103c-106b)

(i) *Gandhāra-pañcama*

Produced by *gāndhārī* and *rakta-gāndhārī* (*jāti-s*) *gāndhārapāñcama* has *gāndhāra* for its fundamental, initial and the final notes and (is set in) the *mūrcchanā* called *hāriṇāśvā*[1]; it is (embellished) by the *alaṅkāra*[2] called *prasannmadhya* in the circulatory (*sañcāri*) *varṇa* and takes *kākalī*. Dear to Rāhu[3] it is (used)in (the sentiments of) mirth[4], wonder[5] and pathos[6]. (103-105b)

[1] *Hāriṇāśvā* is the second *mūrcchanā* of *ma-grāma* and commences with *gāndhāra*

[2] A pattern of tonal phrases

[3] *Rāhu* in pauranic mythology, is the name of a demon who was the son of Vipracitti and Simhikā and who deceitfully partook of nectar in the guise of a god, but was recognised by the Sun and the moon on whose behest Visnu cut his throat off. But having drunk the nectar he had become immortal and so he was fixed in the stellar where from he periodically oppresses the sun and the moon by causing eclipses. Astronomically, *Rāhu* is a planet. (cf note 7 on verse 54d antefo Rāhu's association with Ketu).

[4] *Hāsya* of the text.

[5] *Vismaya* of the text.

[6] *Karuna* of the text.

Ākṣiptikā :

1.	sā	ni	sā	gā	sā	gā	gā	gā
	Pin		*ga*	*la*	*ja*	*ṭā*		*ka*
2.	mā	pā	mā	pā	gā	gā	gā	gā
	lā		*pe*		*ni*	*pa*	*tan*	
3.	gā	pā	sā	gā	gā	gā	gā	ga-ni
	ti		*ja*	*ya*	*ti*	*jā*		*hna*
4.	ni	pā	mā	pa-ma	gā	gā	gā	gā
	vi		*sa*	*ta*		*tam*		
5.	gā	gā	gā	ga-ni	ni	nī	ni	ni-sa
	pū	*rnā*			*hu*	*ti*	*ri*	*va*
6.	ni	pā	mā	pā-ma	gā	gā	gā	gā
	hu	*ta*	*bhu*	*ji*	*su*	*sa*	*mi*	*dhi*
7.	mā	pā	sā	gā	gā	gā	mā	ga-ni
	pa	*ya*	*saḥ*		*ka*	*pa*	*rdi*	
8.	ni	pā	mā	pa-ma	gā	gā	gā	gā
	no		*pa(gha)*	*nu*	*de*			

The purport of the song is as under :

Victory be to the Ganges that pours into the tawny locks of hair of Śiva like the final oblation of milk in the well ignited fire for the removal (of evil).

Thus ends *gandharapañcama.*

(ii) देशाख्या

तज्जा स्फुरितगान्धारा देशाख्या वर्जितर्षभा ॥१०५॥

ग्रहांशन्यासगान्धारा निमन्द्रा च समस्वरा ।

इति देशाख्या ।

(ii) *Deśākhyā*

Derived from it with a shaken *gāndhāra*, *deśākhyā* is devoid of ṛṣabha and has *gāndhāra* for its initial, fundamental and final notes, with a low *niṣāda* and equipoised[1] notes (105c-106b)

[1] *Sama-svarā* has already been explained (see note 17 ante).

Now, from here onwards the author is going to characterise those *rāga-s* among the *deśī rāga-s* that were contemporarily well known i.e., popular in the author's time. Alongwith the characteristic features of such *rāga-s*, he is also to mention their progenitor *grāma-rāga* and so on. However, in case of the derived *rāga-s*, he is mentioning only such of their features that distinguish them from their parent *rāga-s*. It may be observed here that, though the author has declared to focus his attention mainly on the *deśī rāga-s* and incidentally on the *grāma-rāga-s* that give rise to them, in actual description he characterises the latter in the first instance and then goes on to described the former as derived from them. This procedure enables him to economise on space, but incidentally at places its rationale becomes vague.

The other features of such derived *rāga-s* have to be inferred from the nature of their parent *rāga-s* and are to be determined by the rule, "the unsaid may be inferred from elsewhere." For example, the *rāga madhyamādi* is derived from the *rāga madhyamagrāma* and has *madhyama* for its initial and the fundamental note, as stated in the text, it will be observed that these features have been explicitly given by the author because they differ from the corresponding details of the parent *rāga*, the rest of the features, however, since they are similar, have not been stated in the text. Therefore, *madhyamādi* shares all other features with *madhyama-grāma* except the initial and the fundamental notes.

Furthermore, 'K' points out that its *mūrcchanā (sauvīrī)*, even though taken in the descending *varṇa* (i.e. *ga, ri, sa, ni, dha, pa, ma*), is not incompatible with *prasannādi alaṅkāra* (*ma ma ma* i.e. two low notes followed by a high one) following it,

By. It definition, observes 'K' (vide his commentary on 30 32 ante), "*hindola* is derived from *ṣāḍjī, gāndhārī madhyamā, pañcamī* and *naiṣādī*; thereby it belongs to both the *grāma-s*. Because *ri* and *dha* are omitted from its note-series (*tāna-s*), its relation to *madhyama-grāma* is quite obvious. Thus, it is proper to consider it as belonging to both the *grāma-s* (as stated in the first Section). But, however, according to the view in which *dha* should not be omitted, and *pa* instead should be omitted, is should belong to *ṣaḍja-grāma* only. If only *ṛṣabha* is desired to be omitted, then too, since the four *śruti-pañcama* is available, it indicates its relation to *ṣaḍja-grāma*. He further supports this contention by quoting Mataṅga as well.

'K' observes (cf. his commentary on *śuddha-kaiśika* 30 32 ante.) *Śuddhakaiśikamadhyama* is said to have been produced by *ṣaḍja-madhyamā* and *kaiśikī jāti-s* which respectively belong to *sa-grāma* and *ma-grāma*. Thus it belongs to both the *grāma-s*, whereas it has been previously stated that it is born of *sa-grāma* (cf. II 1.8 ante). This obviously presents a contradiction." And he resolves the contradiction as follows : ("Mataṅga has observed that, "Since *ri* and *pa* are omitted in it, it is obviously related to *sa-grāma* i.e in other words, *pañcama* cannot be eliminated in *madhyama-grāma*" (Mataṅga as quoted by 'K'). He elucidates it further when he points out that it has been said, "The seven (*mūrcchanā-s*) of *ṣaḍja-grāma*

being deprived of *sa* and *pa*, *ga* and *ni*, and *ri* and *pa* respectively from twenty-one pentatonic note-series." (S. R. I. 4.29 c 30 b). So by the definition of *audava*, *śuddha-tāna* (pure pentatonic note series), it has been demonstrated that the omission of *ri* and *pa* is related to *ṣadja-grāma* which will be discernible even in the absence of *pañcama* that differentiates between the two *grāma-s* by the dint of the pentatonic note-series mentioned above. Well, if that be so, then how could it be said to be produced from *kaiśikī*? It has been provided in the definition that *śuddha-kaiśika-madhyama* is set in the first *mūrcchanā*, by which it is the *sauvīri* of *ma-grāma* and not the *matsarīkṛt* of the *sagrāma* that is to be taken; for otherwise, the rule pertaining to the high *ṣadja* being its initial and the fundamental note 'cannot' be observed in practice, since it would be irregular to place a note used as the fundamental and the initial towards the end of the *mūrcchanā*. Thus, even though *pañcama* is omitted in it, due to the relation of the range of high (pitch) its relationship to *madhyama-grāma* is inferred, 'and on this basis, as well as because it is ordained by Bharata, this *rāga* is accepted to be produced also by *kaiśikī*."

'K' points out (vide his commentary on *śuddha-kaiśika* 30–32 ante) that "*Revagupta* is derived from *madhyamā* and *ārṣabhī* in *ṣadja-grāma*. Here too, since the *pañcama* of *revagupta* is of four *śruti-s* its relation to *ṣadja-grāma* is obvious. Its relation to *madhyama-grāma*, however, is only with reference to the high pitch range.

(vi) भाषाङ्गणि कतिपयहेतुभूतरागाश्च

१. श्रवणा-डोम्बकृतिः

(i) श्रवणा

श्रवणा भिन्नषड्जस्य भाषा धनिसमूयसी ॥१०६॥
धनिसंवलिता धांशग्रहन्यासा रिपोज्झिता ।
गमद्विगुणिता मन्द्रधैवता विजये मता ॥१०७॥

धाधाधामानी सा नी सासनो सा सासनी धाध सासससनि सासनि धानी नि धानी सासा सनि सनी निधाधा मां गा गं सां स । सगिधाध मां गां मां मां मी धामां मगाग सा स सनि धानी धानी निध निध निध गागमां ससनी नोनिधानीनिधानि धानि सनि । धाधधमाधाधा--इत्यालापः ।

[1]Cf. Matanga's Br. D. prose following verse 320 where he prescribes the *mūrcchanā* commencing with *ṣadja*, implying the *ṣadjagrāma* thereby.

धनिधगगोग सानोनी निनिसनिमनिधनी निधा धा । समनी निध निधा धो धसगमा मगमगा सासा । निनिनि गसनि धनि निधा धा । गाधनि सनि धनिधग मससनि धनि मम धनिधा...इति रूपकम् ।

इतिश्रवणा ।

(vi) *Bhāṣāṅga-s* and some source *rāga-s* : 106c-126

1. *Travaṇā* and *Dombakṛti* : 106c-108b

(i) *Travaṇā*

Travaṇā, a *bhāṣā* of *bhinnaṣadja*, has a profusion of *dhaivata*, *niṣāda* and *ṣadja* taken with a shake,[1] and *dhaivata* as its fundamental, initial and the final notes; it is devoid of *ṛṣabha* and *pañcama*; its *gāndhāra* and *madhyama* are doubled[2], it takes a low *dhaivata* and (is employed) in (the context of) victory. (106c-107)

(ii) डोम्बकृतिः

तज्जा डोम्बकृतिः सांशा धान्ता वैन्येरिगोज्झिता ।
इति डोम्बकृतिः

(ii) *Dombakṛti*

Derived from it, *dombakṛti* has *ṣadja* for its fundamental note : and dhaivata for its final note; it is devoid of *ṛṣabha* and *pañcama* and (is employed) in (the expression of) misery. (108 ab)

२. ककुभ-रगन्ती-मावेरी

(i) ककुभः

मध्यमापञ्चमीधैवत्युद्भवः ककुभो भवेत् ॥१०८॥
धांशग्रहः पञ्चमान्तो धैवतादिकमूर्छनः ।
प्रसन्नमध्यारोहिण्यां करुणे गमवैवतः ॥१०९॥
गेयः शरदि,

[1]*Vallaim* is a variety of *gamaka* (shake) which will be dealt with in the next chapter.

[2]*Dvigunitā* lit. doubled (in pitch), is interpreted by 'K' to the effect that *ga* and *ma* (taken as belonging to the middle register) are doubled in pitch i.e are used in the high register. Thus this rule incidentally lays down in the operational range of the high register which is limited to *madhyama*, since *dhaivata* is initial note. So, according to 'K', the purport of this statement is to indicate the range of the high (pitch). *Gāndhāra* is also spoken of along with, *madhyama* which, alone was otherwise sufficient for this purpose, to indicate its profusion in the high register as compared to other high tones.

धमां मं मगारी रिरि ससनि निधा गामापापगामा धा धगामाममनी सनि निधानिधनि निगा धागधागा रिसासगि मगाग रिरिसासनिनि। धधधपाधपा इत्यालापः।—

धा (धैवत) नीधा (पञ्चम) गामा (ऋषभ) रिरि रि गारि (षड्ज) सधनी नी (धैवत) धाधाधानीरीं रिसानि रिसनि सनि सधा नीनी (धैवत) धा धा। धनी रिरिसा रिरिसानिधानी ममगमगारी रिसानी रिसानी धानिपपमग-पमधाधा। नी निसनि निधध (षड्ज) सगधरिग (मध्यम) मनींनि मानि निधध (पञ्चम) मपनि मगागरी ममपमगमधाधा। गाधाम गमरिमागा (ऋषभ) रिमाग षड्ज सा। धानी नि (धैवत) धा। धामाध सरिगमगपगमगिधानी पधापनि पधमगरि ममपगरि गां मां रि (ऋषभ) रिमाग (षड्ज) स। धानी म। (धैवत) धा माधसरि गमगपगमनि निधानिप धापनीप धमगरिममपगारि-गामांमां ऋषभ सधनिम धैवत। गा पमपमा षड्ज सधनि धनि सनिधाधपां इति करणम्।

अथवा—धाधाधसं ससससधाध साध साधसमधारीरी ममरिग सासंधाधाध पधसमधधमामा। मरि मारि मां माधा धाधाधापधनिध पधामां मधापाधा सारीं मरी सं गंमां गं गांध पधपमपापा इत्यालापः।

धधसासमधधधसरींगा सांधा पाधापापा मामापा मापाधा पामां मां। सरिं मरि ममापप धापप मां मां पध सरि मरि तामां धामा पारोमा पां पां—इति करणम्।

१.	धा	धा	सा	सा	धा	धा	री	री
	यो		ना		म	य		त्र
२.	धा	धा	धा	धा	पा	धा	पा	मां
	नि	व	स	ति	क	रो		ति
३.	री	री	मा	मा	पा	धा	पा	मा
	प	रि	र		क्ष	णं		स
४.	पा	धा	पा	मा	मा	मा	मा	मा
	क	लु	त		स्य			
५.	री	री	मा	मा	धा	धा	पा	मा
	मु		ग्धे		व	स	सि	च

६.	पा	मा	पा	पा	धा	धा	पा	मा
	हृ	द	ये		व	ह	मि	च
७.	पा	धा	पा	मा	मा	री	मा	री
	स	त	तं		नृ	शं		
८.	गा	सा	पा	पा	पा	पा	पा	पा
	सा				मि			

—इत्याक्षिप्तिका।

(तत्र साकल्येन पदयोजना)

(यो नाम यत्र निवसति करोति परिरक्षणं स खलु तस्य।
मुग्धे वससि च हृदये वहसि च सततं नृशंसामि॥)

इति ककुभः।

(ii) रगन्ती

तज्जाता भवेद्भूषा रगन्तिका।
अन्यासांशग्रहा भूरिधैवतैः स्फुरितैर्युता ॥११०॥
अतारमध्यमा पापन्यासा श्रीशार्ङ्गजोदिता।
इति रगन्ती।

(iii) सावरी

तद्भवा सावरी धान्ता गतारा मन्द्रमध्यमा ॥१११॥
मग्रहांशा स्वल्पषड्जा करुणे पञ्चमोज्झिता।
इति सावरी।

2. *Kakubha—raganti* and *sāvari* : (108c–112b)

(i) *Kakubha* :

Produced from *madhyamā*, *pañcami* and *dhaivati* (*jāti-s*), *kakubha* has *dhaivata* for its fundamental and initial notes, and *pañcama* for its final note and it *mūrcchanā* commences with *dhaivata*. Having Yama[1] for its presiding

[1]God of death.

deity, it is (embellished) by *prasannamadhya*[1] in the ascending (*varṇa*) and is sung in the autumn for (expressing) pathos.[2] (108c -110a).

Ākṣiptikā :

1.	dhā	dhā	sā	sā	dhā	dhā	ri	ri
	Yo		*nā*		*ma*	*ya*		*tra*
2.	dhā	dhā	dhā	dhā	pā	dhā	pā	mā
	ni	*va*	*sa*	*ti*	*ka*	*ro*		*ti*
3.	ri	ri	mā	mā	pā	dhā	pā	mā
	pa	*ri*	*ra*		*kṣa*	*ṇam*		*sa*
4.	pā	dhā	pā	mā	mā	mā	mā	mā
	kha	*lu*	*ta*		*sya*			
5.	ri	ri	mā	mā	dhā	dhā	pā	mvā
	mu		*gdhe*		*va*	*sa*	*si*	*ca*
6.	pā	mā	pā	pā	dhā	dhā	pā	mā
	hṛ	*da*	*ye*		*da*	*ha*	*si*	*ca*
7.	pā	dhā	pā	mā	sā	ri	sā	ri
	sa	*ta*	*tam*		*nṛ*	*śaṁ*		
8.	gā	sā	pā	pā	pā	pā	pā	pā
	sā				*si*			

The purport of the song is as under :

One naturally protects the place one lives in, but how heartless you are, Oh ! tender lass, that dwelling in (my) heart, you never tire of burning the same.

Thus ends *kakubha*.

(*ii*) *Ragantī*

There is a *bhāṣā* derived from it (called) *ragantikā* which has *dhaivata* for its final, the fundamental and the initial notes and a profusion of *dhaivata-s*[3] employed with shakes. As declared by Śārṅgadeva, it does not take high *madhyama* and has *pañcama* for its semi-final note. (110a-111b)

[1] An *alaṁkāra*.

[2] *Karuṇa* of the text.

[3] 'S' interprets the plural in the sense that "it is accompanied with many *dhaivata-s* having many shakes." "बहुभि: स्फुरितै र्धैवतैर्नुगता". *Dhaivata-s* of the different registers may also be implied.

(*iii*) *Sāvarī*.

Sāvarī which is born of it, has *dhaivata* for its final note, a high *gāndhāra*, a low *madhyama*, and a weak *ṣadja*; with *madhyama* as its initial and the fundamental note, it is devoid of *pañcama* and is employed in (the expression of) pathos.[1] (111c-112b)

३. भोगवर्धनी-वेलावली-प्रथममञ्जरी

(i) भोगवर्धनी

विभाषा ककुभे भोगवर्धनी तारमन्द्रगा ॥११२॥

धैवतांशग्रहन्यासा गापन्यासा रिवर्जिता ।

धनिन्यां गमपैभूं रिवैरागे विनियुज्यते ॥११३॥

धाधाधाध गामापा पप मम पापापम मा गा मानी धासनी गासनी। धा पामागामानीधा पामा धाधप मध पममधा धाधगापामागा मापापापपगा मपगम-नी धासनी गासनी धापमा गामानीधाधा। धपमधपमधाधा--इत्यालाप: ।

गामधापामगा मगममध धनि निनि (षड्ज) मधध धनि पपपगगा मधा पा मधापा मधनि धाधानी साधधनि धमपप ममधगागा। मगममधनि निनि (षड्ज) सधधनी निनि धमपपपगगामधा पामधापम धनिधा—इति रूपकम् ।

इति भोगवर्धनी ।

(ii) वेलावली

तज्जा वेलावली तारधा गमन्द्रा समस्वरा ।

धाद्यन्तांशा कम्प्रषड्जा विप्रलम्भे हरिप्रिया ॥११४॥

इति वेलावली ।

(iii) प्रथममञ्जरी

पञ्चमांशग्रहन्यासा धरितारा गमोत्कटा ।

गमन्द्रा चोत्सवे गेया तज्ज्ञै: प्रथममञ्जरी ॥११५॥

इति प्रथममञ्जरी ।

[1] *Karuṇa* of the text.

3. Bhogavardhanī, velāvalī and *prathamāmañjarī*

(*i*) *Bhogavardhanī*

Bhogavardhanī, a *vibhāṣā* of *kakubha* has a high as well as low *gāndhāra*[1] and *dhaivata* for its fundamental, initial and the final notes; it has *gāndhāra* as its semi-final note and is devoid of *ṛṣabha*. With a profusion of *dhaivata*, *niṣāda*, *gāndhāra*, *madhyama* and *pañcama*, it is employed (in depicting) detachment.[2] (112c-113)

(*ii*) *Velāvalī*

Velāvalī, which is derived from it, has a high *dhaivata*, a low *gāndhāra* and equipoised notes. With *dhaivata* as its initial, final and fundamental note and a shaky *ṣaḍja*, dear to Viṣṇu[3], it is employed in (portraying) conjugal love in separation.[4] (114)

(*iii*) *Prathamamañjarī*

Having *pañcama* for its fundamental, initial and final notes, high *dhaivata* and *ṛṣabha*, acute[5] *gāndhāra* and *madhyama* and a low *gāndhāra*, *prathamamañjarī* is sung on the festive occasions by the proficient[6] (vocalists). (115)

४. बाङ्गाली-आडिकामोदिका

(i) बाङ्गाली

धन्यासांशग्रहा भाषा बाङ्गाली भिन्नषड्जजा।
गापन्यासा दीर्घरिमा धमन्द्रोद्दीपने भवेत् ॥११६॥

धा गा गा धध निगां ध गांगागमसा मा मा माम मा धामागा मागा स स री गा मा पम गरि सनी री मरी गासनी सा सा। ध स धा नी नी धा ध मा धा धा धधनी मा धा नी गा। गा गागममा सस मा सा सा सा पमा धा माम गा गा स स री गा माप म गरी सनी रि गारी सनी मा सा। म धानी नीधा धा धमा धा धा इत्यालापः।

धम गमम ध धधा मा मा गामा (षड्ज) सस धा धा धानि सनी साममध मधा। धा धा धनी नी गा धमास स री री गगम मपप ममपपरी री स स री री

[1]The implication seems to be that middle *gāndhāra* is avoided.
[2]*Vairāgya* is a state of mind that is free from attachment and partiality.
[3]Hari is a name of Viṣṇu.
[4]*Vipralambha* of the text.
[5]'S' interprets *utkaṭa* as profuse.
[6]*Vajña* (of the text) lit. means the proficient in that (subject).

गग री री (षड्ज) ससनी नी सनि गासाधमगम धगम स नी धा धा धा नी सानी साम मध मधा धा इति रूपकम्।

इति बाङ्गाली।

(ii) आडिकामोदिका

आडिकामोदिका तज्ज्ञा ग्रहांशन्यासबंधना।
ममन्द्रा नारगान्धारा गुर्वाज्ञायां गमस्वरा ॥११७॥

इत्याडिकामोदिका।

4. *Bāṅgālī* and *Āḍikāmodikā*

(*i*) *Bāṅgālī*

Having *dhaivata* for its final, fundamental and initial notes, the *bhāṣā* (called) *bāṅgālī* is derived from *bhinnaṣaḍja*. With *gāndhāra* as its semi-final note, prolonged[1] *ṛṣabha* and *madhyama* and a low *dhaivata* it is used for stimulating[2] (a sentiment). (116)

(*ii*) *Āḍikāmodikā*

Āḍikāmodikā, which is derived from it, has *dhaivata* for its initial, fundamental and final notes, a low *madhyama*, hight *gāndhāra* with equipoised notes and (is used) in (the context of) preceptor's command. (117)

५. वेगरञ्जी-नागध्वनिः

(i) वेगरञ्जी

टक्कभाषा वेगरञ्जी निमन्द्रा धपवर्जिता।
सांशग्रहान्ता माने स्यान्निषड्जरिगमर्बहुः ॥११८॥

सा सा सनी सा रिगा नीगगम म नी गा सगसा सनी सारी नी सारी नी सारी सनी सासा मामागागा गा री सनि सानी सारी सारी सारी सारी सनी सनी समागारी सनी नी सरि गानी गागमासनी गासा —इत्यालापः।

ममगगरी री स सनी नी सनी (षड्ज) सनी सरी गरि गगगनी सगरि

[1]*Dirgha* lit. means long.
[2]*Uddīpana* in rhetorics is the situation that feeds the prevailing sentiment (*rasa*), or in other words, stimulates it. The word lit. means 'stimulant'.

मासामागा गा री री सा रि ग री सनी नी नी नी नी (षड्ज) सस (ऋषभ) रि गमरि स रिगम म री गसमरी गरी नी सा ममरी गा सा सा—इति रूपकम् ।

इति वेगरञ्जी भाषा ।

(ii) नागध्वनि:

नागध्वनि तद्वद्भूतं षड्जन्यासग्रहांशकम् ।
धपत्यक्तं रसे वीरे शार्ङ्गदेवः समादिशत् ॥११९॥

इति नागध्वनिः ।

5. *Vegarañji* and *Nāgadhvani*

(*i*) *Vegarañji*

Vegarañji, a *bhāṣā* of *ṭakka* (*rāga*) has a low *niṣāda*, is devoid of *dhaivata* and *pañcama*, and has *ṣadja* for its fundamental, initial and final notes. It has a profusion of) *niṣāda*, *ṣadja*, *ṛsabha*, *gāndhāra* and *madhyama* and is (used) in (the context of) wounded pride.[1] (118)

(*ii*) *Nāgadhvani*

Nāgadhvani, which is produced from it and indicated by Śārṅgadeva, has *ṣadja* for its final, initial and the fundamental notes, is devoid of *dhaivata* and *pañcama*, and is employed in the sentiment of valour.[2] (119)

६. सौवीर:-सौवीरी-वराटी

(i) सौवीर:

षड्जमध्यमया सृष्टः सौवीरः काकलीयुतः ।
गान्धः षड्जग्रहन्यासांशकः षड्जाविमूर्छनः ॥१२०॥
प्रसन्नाष्टवरोहिण्यां संयतानां तपस्विनाम् ।
गृहिणां च प्रवेशादौ रसे शान्ते शिवप्रियः ॥१२१॥
प्रयोज्यः पश्चिमे यामे वीरे रौद्रेऽद्भुते रसे ।

सां सपा पधानी धापा पधा सा सपाप धा सा सपापधा ध गारि मा गा रि मनि स पा धा सनि सां । मां मां मगारी रि मा म पा प ध निधा पापधा सां स

[1] *Māna* is a sense of wounded self-respect or honour and has a technical significance in *Śṛṅgāra rasa* (conjugal love).

[2] *Vīra* of the text.

पापधा धगा रि मा गा री सनिधा धपा सा सनी सां सां । मम सममम (षड्ज) ससं सां ग सं ग ग री ग गा सं सं ग ध ध नि निध सनि धनि धा ध प । पपपधध ध स नि सां सां सं सं सं सम (षड्ज) ससं ससं ग सस मरि रिग सस गध धनि ध ध ग मं मं सं धनि ध सनि धनि धध (पञ्चम) पापप रि पपनि ध ध स सा सस धम रि रि धम रि रि धप सप । धध नि ग धध सस धध नि ध स नि धनि धधपा । पापपप (गान्धार) गा गग मरि ग ग सनिध सग । पपधध सनिसा । स सं स प पप नि नि नि (षड्ज) स स स रि रि रि रि परि पा धध स निसा । सध म रि रि धम मा रि रि ग सस ग धध नि धध गस सस धध निध सनि धनि ध धप धध रि नि धधध ग रि म ग रि स निध स निध निध पपंध रि निध सध गरि मगरि मगरि सनि ध समापपधध सनिमा—इत्यालापः ।

(षड्ज) स (पञ्चम) नीधा धा धा नी (पञ्चम) नीधा धा धनी (षड्ज) ससारी रि रि पपनि धापा धधग स धनि ध पा । पप नि ध पं पं नि रि रि ग रि मरि सामा मम रि ग मा ग सम ग रि ग मा ममनि ध (पञ्चम) धा नि (षड्ज) स स । मम म गम म मस सां ससरि ग गसं ग सां ग सं गां सस गसनिधनिधाधध निपा । पगा धगां धगा गगगममारी (षड्ज) सनिधापा पापा-धापा धनिनि (षड्ज) ममां मां मगारी (ऋषभ) रिरि मममधमम । मासांस (पञ्चम) धासाधनिनिपानीधपारीपपपधध धध सं सं सं धं धं धध मममं रि रि रि रि गरि गरि गस सधनि धसा धनिधधरि पपपप । पधधधध निनि (पञ्चम) पम धध धनि (षड्ज) ससा इति करणम् ।

१.	सां	सां	मां	सां	सां	सां	सां	सां
	स	रु	ण	त	रु	ज्ञि	स्व	र
२.	नी	नी	धा	धा	पा	पा	पा	मा
	कु	सु	म	भ	र	न	मि	त
३.	नी	धा	सा	धा	नी	धा	पा	पा
	मृ	दु	सु	र	भि	ष	य	न
४.	धा	गा	धा	सा	सा	सां	सां	सां
	धु	स	वि	ट	पे			

५.	सां	सां	सां	नी	सा	सा	रो	गा
	का			न	ने			
६.	मा	गा	धा	धा	नी	धा	पा	पा
	कुं			ज	रो			
७.	नी	धा	सा	धा	नी	धा	पा	पा
	भ्र	म	ति	म	द	ल	लि	त
८.	गां	गां	धा	मां	सां	सां	सां	सां
	ली		ला	ग	तिः			

—इत्याक्षिप्तिका ।

(तत्र साकल्येन पदयोजना)

(तरुण-तरुशिखर-कुसुमभरनमित-मृदुसुरभिपवन-धुतविटपे ।
कानने कुञ्जरो भ्रमति मदललितलीलागतिः ॥)

इति सौवीरः ।

(ii) सौवीरी

सौवीरी तद्वदा मूलभाषा बहुलमध्यमा ॥१२१॥
षड्जाल्पान्तात्र संवादः सधयो रिधयोरपि ।

सा गा सा सा नी धा सा सा मा धानी धा पा पाधा मा धा समधानि धानिरिगा रिमामा गारीसा सा माधानीधासासा ।

इति सौवीरी ।

(iii) वराटी

तज्जा वराटिका संव वटुको ध्वनिपाधिका ॥१२३॥
सन्यासांशग्रहा तारसधा शान्ते नियुज्यते ।

इति वराटी ।

6. *Sauvīra—Sauvīri* and *Varāṭī*

(i) *Sauvīra*

Created by *ṣadja-madhyamā* (*jāti*), *sauvīra* incorporates *kakli* and a weak *gāndhāra*; it has *ṣadja* for its initial, final and the fundamental notes,

and its *mūrcchanā* commences with *ṣadja*. Having *prasannādi*[1] in the descending (*varṇa*) and dear to Lord Śiva, it is (incidental) to the entrance[2] of the self-disciplined hermits and house-holders, and is employed in (depicting) the sentiments of tranquillity[3] valour,[4] wrath,[5] and bewilderment[6] in the last quarter (of the day). (120-122b)

Ākṣiptikā

1.	sṁ	sṁ	sṁ	sṁ	sṁ	sṁ	sṁ	sṁ
	Ta	*ru*	*ṇa*	*ta*	*ru*	*śi*	*kha*	*ra*
2.	nī	nī	dhā	dhā	pā	pā	pā	mā
	ku	*su*	*ma*	*bha*	*ra*	*na*	*mi*	*ta*
3.	nī	dhā	sā	dhā	nī	dhā	pā	pā
	mṛ	*du*	*su*	*ra*	*bhi*	*pa*	*va*	*na*
4.	dhā	gā	dhā	sā	sā	sa	sṁ	sṁ
	dhu	*ta*	*vi*	*ta*	*pe*			
5.	sṁ	sṁ	sṁ	nī	sā	sā	rī	gā
	kā			*na*	*ne*			
6.	sā	gā	dhā	dhā	nī	dhā	pā	pā
	kuñ			*ja*	*ro*			
7.	nī	dhā	sā	dhā	nī	dhā	pā	pā
	bhra	*ma*	*ti*	*ma*	*da*	*la*	*li*	*ta*
8.	gṁ	gṁ	dhā	sā	sṁ	sṁ	sṁ	sṁ
	li		*lā*	*ga*	*tiḥ*			

The purport of the song is as under :

An elephant strolls elegantly with the grace of love-sticken gait through a forest wherein the twigs of the young trees, the tops of which are bending downwards due to the weight of the flowers, are shaken by the soft fragrant breeze.

Thus ends *sauvīra*.

[1] An *alaṁkāra*.
[2] That is, entrance to the stage.
[3] *Śānta* of the text.
[4] *Vīra* of the text.
[5] *Raudra* of the text.
[6] *Adbhuta* of the text.

(ii) Sauvīrī

Sauvīri, which is originally a *bhāṣa* derived from it,[1] has a profusion of *madhyama*, takes *ṣadja* for its initial and final notes. The consonance of *ṣadja-dhaivata* and *ṛṣabha-dhaivata*, as well[2] is (found) here. (122c 123b)

(iii) Varāṭī

Varāṭī, also called *baṭukī*, which is born of it,[3] has a profusion of *dhaivata*, *niṣāda* and *pañcama*, takes *ṣadja* for its final, fundamental and initial notes, and has high *ṣadja* and *dhaivata*. It is employed in the (sentiment of) tranquillity.[4] (123c-124b)

७. पिञ्जरी-नट्टा-कर्णाटबङ्गालः

(i) पिञ्जरी

हिन्दोले पिञ्जरी भाषा गांशा सान्ता निगद्यते ॥१२४॥

गागारि सा धारि सा सारी गां मां मामा रीरि माधामापामागापाधासारी गापामागारी सा सानि साधारीसासारीगासारी गागासामागारीमारी रि गरि रीग रि मां। पां धापासारि गामारि रीसा।

इति पिञ्जरी।

(ii) नट्टा

तज्जा समस्वरा नट्टा तारगान्धारपञ्चमा।
सन्यासांशग्रहा मन्द्रनिषादा तारधैवता ॥१२५॥

इति नट्टा।

(iii) कर्णाटबङ्गालः

अङ्गं कर्णाटबङ्गालं वेगरञ्ज्याः पवर्जितम्।
गांशं सान्तं च भृङ्गारे वदन्ति श्रीकरणेश्वरः ॥१२६॥

इति कर्णाटबङ्गालः। इति भाषाङ्गाणि।

7. *Piñjarī*, *naṭṭā* and *karṇāṭabangāla*

(i) Piñjarī

Piñjarī, a *bhāṣā* of *hindola* (*rāga*), has *gāndhāra* for its fundamental note, *ṣadja* for its final note and is devoid of *niṣāda*. (124cd)

[1]Obviously from *sauvīra*.

[2]'S' interprets that the consonance of *ṛidha* is offered as an alternative to that of *sadha*.

[3]Obviously from *sauvīrī*.

[4]*Śānta* of the text.

(ii) Naṭṭā

Naṭṭā, which is derived from it,[1] has equipoised notes, high *gāndhāra*, *pañcama* and *dhaivata*, takes *ṣadja* for its final, fundamental and initial notes, and has a low *niṣāda*. (125)

(iii) Karṇāṭabaṅgāla

An integral part of *vegarañji*,[2] *karṇāṭabangāla* is devoid of *pañcama*, has *gāndhāra* as its fundamental note and *ṣadja* as its final note. As declared[3] by Śārṅgadeva, it is employed in the (context of) conjugal love.[4] (126)

Now, according to 'K' (cf. his comments on 30-33 ante), "though it has been declared (cf. *SR*., II 1.14 ante) that *kakubha* belongs to both the *grāma-s* and also it is said in the (above) definition to be produced from the *jāti-s* of the two *grāma-s*, its relation to *sa-grāma* is quite obvious because of its *pañcama* which is of 4 *śruti-s*, its relation to *ma-grāma* is not so obvious from the application of the definition. He resolves the difficulty by pointing out that, "Matanga, while giving the *prastāra* (delineation in notation), even though not so explicitly provided in the definition, omits *niṣāda* and *gāndhāra* in forming the pentatones (*tauḍava-s*). Thus, in practice the relation of *kakubha* to *ma-grāma* is obvious too." The validity of this reasoning, however, is not clearly intelligible in view of the fact that such an omission is also permissible in the *sa-grāma* (cf. *S.R*., I 4. 29-30).

(vii) क्रियाङ्गाणि

१. रामकृतिः

आपञ्चमं तारमन्द्रा षड्जन्यासांशकग्रहा।
रिषड्जाभ्यधिका धीरैरेषा रामकृतिर्मता ॥१२७॥

इति रामकृतिः

२. गौडकृति

षड्जांशग्रहणश्यामां मतारां मपभूषिताम्।
रिषध्यवर्तां पमन्द्रां च नज्ञा गौडकृतिं जगुः ॥१२८॥

इति गौडकृतिः।

[1]That is, from *piñjarī*.

[2]*Vegarañji* is a *bhāṣā* of *pakka (rāga)*.

[3]It "says Śrikaraneśvara" which is an epithet of the author meaning accountant general.

[4]*Śṛṅgāra* of the text.

३. देवकृतिः

निमन्द्रा मध्यमव्याप्ता रिषत्यक्ता समस्वरा ।
सन्यासांशा धमन्द्रा च वीरे देवकृतिर्भवेत् ॥१२९॥
इति देवकृतिः । इति क्रियाङ्गानि ।

(vii) *Kriyāṅga-s*

Rāmakṛti, gaudakṛti and *devakṛti*

1. *Rāmakṛti*

Rāmakṛti is accepted by the wise to be having high and low (notes) upto *pañcama*,[1] *ṣadja* for its final, fundamental and the initial notes and a profusion of *ṛṣabha* and *ṣadja*. (127)

2. *Gaudakṛti*

Gaudakṛti is declared by the experts to have *ṣadja* for its fundamental, initial and final notes, high *madhyama*, low *pañcama* and a profusion of the two (i.e. *madhyama* and *pañcama*), and to be devoid of *ṛṣabha* and *dhaivata*. (128)

3. *Devakṛti*

Devakṛti has a low *niṣāda*, and a prevalence[2] of *madhyama*. It is devoid of *ṛṣabha* and *pañcama* and has equipoised notes with *ṣadja* as its final and the fundamental note and *dhaivata* as its initial note, and is employed in (the expression of) valour.[3]

(viii) उपाङ्गानि

१. वराट्युपाङ्गानि

(i) कौन्तली वराटी

स्युर्वराट्या उपाङ्गानि सन्यासांशग्रहाणि षट् ।
समन्द्रा कौन्तली तत्र निभृतिः कम्प्रधा रतौ ॥१३०॥
इति कौन्तली वराटी ।

[1]'S' interprets that from *Ṣadja* to *pañcama*, the notes in it are high and low i.e. they do not occur in the middle register.

[2]'S' interprets vyāpti (lit prevalence) in the sense of profusion (bahulatā)

[3]Text of the text.

(ii) द्राविडी वराटी

वराटी द्राविडी भूरिनिमन्द्रा स्फुरितर्षभा ।
इति द्राविडी वराटी ।

(iii) सैन्धवी वराटी

वराटी सैन्धवी भूरिगान्धारा मधुकम्पिता ॥१३१॥
शार्ङ्गदेवेन गदिता शृंगारे मन्द्रमध्यमा ।
इति सैन्धवी वराटी ।

(iv) अपस्थानवराटी

मण्डिता मनिषंमंन्द्रैरपस्थानवराटिका ॥१३२॥
इत्यपस्थानवराटी ।

(v) हतस्वरवराटी

हतस्वरा धमन्द्रा कम्प्रपमा हतपञ्चमा ।
इति हतस्वरवराटी ।

(vi) प्रतापवराटी

स्यात् प्रतापवराटी तु धमन्द्रा कम्प्रमोरुपा ॥१३३॥
इति प्रतापवराटी । इति वराट्युपाङ्गानि ।

(viii) The *Upāṅga-s*

1. The *upāṅga-s* of *varāṭī*

There are six *upāṅga-s* of *varāṭī* that have *ṣadja* for their final, the fundamental and the initial notes,[1] (130 a b) viz.

(i) *Kauntali-varāṭī*

Among them,[2] *kauntali* has a low *ṣadja*, a profusion of *niṣāda*, and with a shaky *dhaivata*, it is employed in an erotic situation [3] (130 c d)

(ii) *Drāviḍi-varāṭī*

Drāviḍi-varāṭī has a profusion of low *niṣāda* and a shaky *ṛṣabha*. (131 a b)

[1]This feature is common to all the six varieties, the uncommon features are set forth separately.

[2]That is, the six varieties.

[3]*Rati*, in Rhetorics, signifies the *sthāyi bhāva* (i.e. the stable disposition or state of being) of conjugal love and also means sexual pleasure or the delight of love making.

(iii) *Saindhavī-varāṭī*

Saindhavī-varāṭī as declared by Śārṅgadeva has profuse *gāndhāra* and employs *ṣadja* and *dhaivata* with a shake. It has a low *madhyama* and is employed in (the context of) conjugal love.[1] (131 c-132 b)

(iv) *Apasthāna-varāṭī*

Apasthāna-varāṭī is embellished by low *madhyama* and *niṣāda* and *dhaivata*. (132 c d)

(v) *Hatasvara-varāṭī*

Hatasvara-varāṭī has a low *dhaivata*, shakable *pañcama* and *ṣadja* and an *āhata*[2] on *pañcama*. (133 a b)

(vi) *Pratāpa-varāṭī*

Pratāpa-varāṭī has a low *dhaivata*, shakable *ṣadja* and extensive *pañcama*.[3] (133 c d)

२. तोड्युपाङ्गे

(i) छायातोडी

रिधत्यक्ता तु तोड्येव छायातोडीति कीर्तिता ।
इति छायातोडी ।

(ii) तुरुष्कतोडी

तोड्येव ताडिता गान्धा तोरुष्की निषभ्रयमी ।।१३४।।
इति तुरुष्कतोडी । इति तोड्युपाङ्गे ।

2. The *upāṅga-s* of *toḍi* (134)

(i) *Chāyā-toḍī*

Toḍi, when devoid of *ṛṣabha* and *pañcama* is known as *chāyā-toḍī*. (134 a b)

(ii) *Turuṣka-toḍī*

Toḍi with *āhata gamaka-s*[4] and having a weak *gāndhāra* and a profusion of *niṣāda* and *dhaivata* (becomes) *turuṣka-toḍī* (134 c d)

[1] *Śṛṅgāra* of the text.

[2] *Hata* refers to *āhata gamaka*. See note 7 below and also cf. S. Sudha 2. 379.

[3] *Uru* (lit. extensive) is interpreted by 'S' as profuse.

[4] *Tāḍita* of the text literally means beaten. Technically, *tāḍita* is a synonym of *āhata* which is a variety of *gamaka* as described in Chapter III (verse 93). The word *tāḍita*, as may be observed from the metrical construction, is used by the author in place of the word *āhata* due to the exigency of the metre. A reference is invited to Kallinātha's commentary on *S.R.* III 6. 344 on the technical meaning of *āhata* (lit. having struck) in the sense of *āhata gamaka*.

३ गुर्जर्युपाङ्गानि

(i) महाराष्ट्रगुर्जरी

पञ्चमेनोज्झिता मन्द्रनिषादा ताडितोत्सवे ।
गीयतामृषभान्तांशा महाराष्ट्री तु गुर्जरी ।।१३५।।
इति महाराष्ट्रगुर्जरी ।

(ii) सौराष्ट्रगुर्जरी

गुर्जर्येव रिकम्प्रा स्यात् सौराष्ट्री गुर्जरी भवेत् ।
इति सौराष्ट्रगुर्जरी ।

(iii) दक्षिणगुर्जरी

दक्षिणा गुर्जरी कम्प्रमध्यमा ताडितेतरा ।।१३६।।
इति दक्षिण गुर्जरी

(iv) द्राविडगुर्जरी

रिमन्द्रतारा स्फुरिता हर्षे द्राविडगुर्जरी ।
इति द्राविडगुर्जरी । इति गुर्जर्युपाङ्गानि ।

3. The *upāṅga-s* of *gurjarī* (135-137 b)

(i) *Mahārāṣṭra-gurjarī*

Devoid of *pañcama*, having a low *niṣāda* and *āhata-gamaka*, *mahārāṣṭra-gurjarī* is sung with *ṛṣabha* as the final and the fundamental notes on festive occasions. (135)

(ii) *Saurāṣṭra-gurjarī*

If the *ṛṣabha* in *gurjarī* is shakable it becomes *saurāṣṭra-gurjarī*. (136 ab)

(iii) *Dakṣiṇa gurjarī*

If the *madhyama* is shaky and the other notes have *āhata gamaka-s* it is *dakṣiṇa-gurjarī*. (136 cd)

(iv) *Drāvida-gurjarī*

Drāvida-gurjarī has low and high *ṛṣabha*, is replete with shakes[1] and is (employed) on joyous occasions.[2] (137 ab)

[1] *Sphurita* of the text lit. means throbbing.

[2] *Harṣa* lit. means gladness.

४. वेलावल्गुपाङ्गानि

(i) भुच्छी

मत्यक्तान्दोलितसपा धन्यासांशग्रहान्विता ॥१३७॥
विप्रलम्भे भवेद्भुच्छीत्यवोचत् सोढलात्मजः ।
इति भुच्छी ।

(ii) खम्भाइति:

मध्यमेन निषादेनान्दोलिता त्यक्तपञ्चमा ॥१३८॥
खम्भाइतिस्तदंशान्ता भृङ्गारे विनियुज्यते ।
इति खम्भाइतिः ।

(iii) छायावेलावली

छायावेलावली वेलावलीवत् कम्प्रमन्द्रमा ॥१३९॥
इति छायावेलावली ।

(iv) प्रतापवेलावली

सैव प्रतापपूर्वा स्यादाहता रिपवर्जिता ।
इति प्रतापवेलावली । इति वेलावल्युपाङ्गानि ।

4. The *upāṅga-s* of *velāvali*

(i) *Bhucchī*

Bhucchī,[1] as declared by Śārṅgadeva, is devoid of *madhyama*,[2] has swinging *ṣadja* and *pañcama* with *dhairata* for its final, fundamental and initial notes, and is (used) in the (context of) love in separation. (137 c-138 b)

(ii) *Khambhā-itih*

Swung by *madhyama* and *niṣāda*[3] and devoid of *pañcama*, *khambhā-iti* has *niṣāda* for its fundamental and the final notes and is employed in (the context of) conjugal love. (138 c-139 b)

(iii) *Chāyāvelāvalī*

Chāyāvelāvalī is like *velāvali*[4] except that it has a low and shakable *madhyama*. (139 cd)

[1]Also known as *bhuñchi* (comp. *SR*, II 2.2 140-141).
[2]The omission of *madhyama*, as pointed out by *Kumbhā* (*SR*., ibid) is notable, for it is considered to be immutable.
[3]That is, with a swing on *ma* and *ni*.
[4]*Velāvali* is derived from *bhagavardhati* which is a *vibhāṣā* of *kakubha*.

(iv) *Pratāpa-velāvali*

That itself,[1] with *āhata gamaka-s*[2] and deprived of *ṛṣabha* and *pañcama* becomes *pratāpa-velāvali*. (140 ab)

५. भैरवोपाङ्गम्

भैरवी

ऋंशन्यासग्रहा तारमन्द्रगान्धारशोभिता ॥१४०॥
भैरवी भैरवोपाङ्गं समशेषस्वरा भवेत् ।
इति भैरवी ।

5. The *upāṅga of Bhairava*

Bhairavī

Having *dhaivata* for its fundamental, final and the initial notes and embellished by the high as well as the low *gāndhāra*,[3] *bhairavī*, an *upāṅga* of *bhairava*, has the rest of its notes[4] equipoised (140c-141b)

६. कामोदोपाङ्गम्

सिंहलीकामोदा

कामोदोपाङ्गमाख्याता कामोदा सिंहली बुधैः ॥१४१॥
कामोदलक्षणोपेता मध्यन्द्रा कम्प्रधैवता ।
इति सिंहलीकामोदा ।

6. The *upāṅga of kāmoda*

Siṁhalī-kāmodā

Being an *upāṅga* of *kāmoda*, called as *siṁhali-kāmoda* by the learned, and having all the features of *kāmoda*, it has a low *madhyama* and a shakable *dhaivata*. (141 c-142 c)

७. नट्टोपाङ्गम्

छायानट्टा

छायानट्टा तु नट्टैव मन्द्रपञ्चमभूषिता ॥१४२॥
नट्टोपाङ्गं निषादेन गान्धारेण च कम्पिता ।
इति छायानट्टा ।

[1]That is *chāyāvelāvali*.
[2]See note on *tāḍita* (verse 134 cd) ante.
[3]The implication seems to be that the middle *gāndhāra* is excluded.
[4]That is, leaving aside *dhaivata* and *gāndhāra*.

7. The *upāṅga of naṭṭa*

Chāyānaṭṭā

Chāyānaṭṭā is almost *naṭṭā* (itself). Embellished by a low *pañcama* and shaken by *niṣāda* and *gāndhāra*, it is an *upāṅga* of *naṭṭā*. (142 c-143 b)

८. कोलाहला—रामकृतिः

(i) कोलाहला

कोलाहला टक्कभाषा सग्रहांशा पवर्जिता ॥१४३॥
सधमन्द्रा मधुयिष्ठा कलहे गमकान्विता ।

सामा सासा मासा साम सरी गामा मामगरी सरीरीध मारीगरी धममग-मामारीधा साधासागा रीमाधगा मरी गसा सामा साम निग सारी मागामामा रीगरीध मधममारीधा सागा साधा सामा रीमाधा गासा—इत्यालापः ।

रीगमध सरीमम धमगम गामसरी सनी धागा रीगरीग माधध ससस्सं सगरी ममधमगरिस नीधासरी गामाधमरी गमसाधनी धसरीगा माम गमधम गारी सनि धामरी गासरी गासा मागरी मा रीगा सासा—इति रूपकम् ।

इति कोलाहला ।

(ii) रामकृतिः

तज्जा रामकृतिर्वीरे मांशा मान्ता पवर्जिता ॥१४४॥
भाषाङ्गत्वेऽप्युपाङ्गत्वमतिसामीप्यतोऽत्र च ।
शार्ङ्गदेवेन निर्णीतमन्यत्राप्यूहचतां बुधैः ॥१४५॥

इति रामकृतिः ।

8. *Kolāhalā* and *rāmakṛti*

(i) *Kolāhalā*

Kolāhalā,[1] which is a *bhāṣā* of *ṭakka*, has *ṣaḍja* for its initial and the fundamental note, is devoid of *pañcama*, takes low *ṣaḍja* and *dhaivata*, and is profuse with *madhyama*. Employing *gamaka-s* (shakes),[2] it is used in (the context of) strife.[3] (143c-144b)

[1] *Kolāhala* literally means a loud and confused noise.
[2] *Gamaka-s* are dealt with in Chapter III.
[3] *Kalaha* of the text. Its use is appropriate to its very name.

(ii) *Rāmakṛiti*

Rāmakṛiti, which is born of it,[1] is (employed in depicting) valour.[2] It has *madhyama* for its fundamental note and *ṣaḍja* for its final note, and is devoid of *pañcama*. Even though (constitutionally) it is a *bhāṣāṅga*[3] because of close proximity,[4] Śāraṅgadeva adjudges it as *upāṅga* as well. This is, however, open to further investigation by the learned. (144c-145)

९. छेवाटी-वल्लाता

(i) छेवाटी

हिन्दोलभाषा छेवाटी गान्धारांशा धभूयसी ।
रिहीनांशग्रहन्यासषड्जा सगममन्द्रधाक् ॥१४६॥
सगतारोत्सवे हास्ये गेया गमकसंयुता ।

सासा सासगम पापा पापम गापमगागाधागा धानी पागगम नीधापापामग-पगा गसासासा सगमगपापा पमगापमगा धानोपापमगपम गपमगागसा सपा-नीसा सासागासा मगामग पनि सासा—इत्यालापः ।

सम गम गपा पाम पमपम गागा गागसमासगमनि निरानिससससगस मम निनि सनि सासससगसगमपपसनिमागामा धानि पानो नीपा मगा गपमम गामसां-सां गांगां पानो मासा गासनो सासा—इति रूपकम् ।

इति छेवाटी ।

(ii) वल्लाता

वल्लाता तद्वदङ्गं स्याद् रिहीना मन्द्रधैवता ॥१४७॥
सन्यासांशग्रहा गेया शृङ्गारे शार्ङ्गदोदिता ।

इति वल्लाता ।

9. *Chevāṭi* and *vallāta*

(i) *Chevāṭi*

Chevāṭi, which is a *bhāṣā* of *hindola*, has *gāndhāra* as its semi-final note and a profusion of *dhairata*, is devoid of *ṛṣabha* and takes *ṣaḍja* for its

[1] That is *kolāhalā*.
[2] *Vira* of the text.
[3] *Bhāṣāṅgatva* is an abstract noun.
[4] 'S' thinks that similarity of *sthāya-s* (to be dealt with in Chapter III) is meant by proximity.

fundamental, initial and the final notes. It partakes of low *ṣadja*, *gāndhāra* and *madhyama*, with high *ṣadja* and *gāndhāra*, and is sung with *gamaka-s* (shakes) on festive occasions (expressing) mirth.[1] (146-147b)

(*ii*) *Vallātā*

Vallātā is its[2] *upāṅga* and is devoid of *ṛṣabha*. It takes a low *dhaivata*, has *ṣadja* for its final, fundamental and initial notes, and as declared by Śārṅgadeva, is sung in the (context of) conjugal love. (147c-148b)

१०. शुद्धपञ्चमस्तज्जनिता रागाश्च

(i) शुद्धपञ्चमः

मध्यमापञ्चमीजातः काकल्यन्तरसंयुतः ॥१४८॥

पञ्चमांशग्रहन्यासो मध्यसप्तकषाड्जमः ।

हृष्यकामूर्छनोपेतो गेयः कामाविवेबतः ॥१४९॥

चारुसंचारिवर्णश्च प्रौढमेऽङ्गः प्रहरेऽपिमे ।

शृङ्गारहास्ययोः संधावयमर्शे प्रयुज्यते ॥१५०॥

पाधा मांधा नीधापापा । पधनीरिमपधामा धनि ध पापारींगां सांसां । मांपमागां रीरीं । रींमांपधा मा पनिधपापा । सांगां नीधा पप निरी मां पाधा-माध निध पापा इत्यालापः ।

पापधपधमधधनिध पापा । पापाधनि रिगपापा मधनिध पापा पपधनि रीरी गंगं संसं गग रींरीं रींरीं मम पप धम धध निध पा -इति करणम् ।

१.	सां	सां	सां	सां	रीं	रीं	गां	सां
	ज	य	वि	ष	म	न	य	न
२.	मा	गा	पम	गा	रीं	रीं	रीं	री
	म	व	न	त	नु	व	ह	न
३.	मां	सां	सां	सां	रीं	रीं	गां	सां
	व	र	वृ	ष	भ	ग	म	न
४.	मा	गां	पम	गा	रीं	रीं	रीं	रीं
	पु	र	द	ह	न			

[1] *Hāsya* of the text.
[2] That is – of *Cherāṭī*.

५.	रीं	रीं	मां	मां	पा	मा	धा	मा
	न	त	स	क	ल	भ	व	न
६.	मा	धा	सां	सां	नी	धा	पा	मा
	सि	त	क	म	ल	व	द	न
७.	धां	नीं	रीं	मां	रीं	मां	पा	पा
	भ	व	म	म	भ	य	ह	र
८.	धा	मां	धा	नीं	पा	पा	पा	पा
	भ	व	श	र	णं			

-- इत्याक्षिप्तिका ।

इति शुद्धपञ्चमः ।

(तत्र साकल्येन पदयोजना)

(जय विषम नयन मदनतनुदहन वरयूथभगमन पुरदहन
नत सकलभुवन सितकमल वदन भवमम भयहरभव शरणम्)

(ii) दाक्षिणात्या (भाषा)

तद्भाषा दाक्षिणात्या स्याद् ग्रहांशन्यासधैवता ।
श्रुतयोऽस्यामगन्धारास्तारा निषमधैवताः ॥१५१॥

प्रियस्मृतौ नियोगोऽस्या,

पापा धासा निरीरीरी गरिमरि गगगग नीसानीमा नीधा पापा पाधा सनी रीरीरीरी गरी सगारीसनी रीरीरी नीनी गपनीध नीनी सानी सनी पागरीरी रीरी मरी सनी नीध निधा पानी निधापापमधा पासा पाधासनी रीरी रीरीरीरी गरीगग पापानीधा पापापा– इत्यालापः ।

पपधधसनी रीरी गरी सनी धनी नीप पध धस नीरी रोग नीस नीरी रोग नीस निधा नीनी पापा– इति रूपकम् ।

इति दाक्षिणात्या भाषा ।

(ii) आन्ध्यालिका, विभाषाऽऽन्ध्यालिका मता ।

पञ्चमांशग्रहन्यासा ज्ञात्वा भूरीतरस्वरा ॥१५२॥
तारधा मन्द्रषड्जा च धापन्यासा गवर्जिता ।
वियुक्तयन्ध्रने गेया शार्ङ्गदेवेन कीर्तिता ॥१५३॥

पापामामसरी मापा धापा धाप धध पध धपपमा मास सारी रीमा पाधा पध मास निधा पापधपधपपमा मासा सारी पाधा पाधा पप धध पध धध धम पापा मसा रीमा सारी मासारी मा सारी मासारीमाधाप धधपधा पधधप मम-माम सारीमापा धाप धपा धासा नीधा पाप धप पपापा—इत्यालापः ।

रीरीसारीरी सरीरीसरी रीस रीप रीस रीस धध पाधधप धधधध पममा मपा पमधा पधामामपपमाधसधसधपमधा— इति रूपकम् ।

इत्यान्ध्याली विभाषा ।

(iv) मल्हारी (उपाङ्गम्)

मल्हारी तदुपाङ्गं स्याद् गहीना मन्द्रमध्यमा ।
पञ्चमांशग्रहन्यासा शृङ्गारे ताडिता मता ॥१५४॥

इति मल्हारी ।

(v) मल्हारः

आन्ध्यात्युपाङ्गं मल्हारः षड्जपञ्चमवर्जितः ।
धन्यासांशग्रहो मन्द्रगान्धारस्तारसप्तमः ॥१५५॥

इति मल्हारः ।

10. *Śuddhapañcama* and its offshoots

(*i*) *Śuddhapañcama*

Born of *madhyamā* and *pañcamī* (*jāti-s*), taking *kākali* and *antara* and having *pañcama* for its fundamental, initial and final notes i.e., the *pañcama* of the middle heptad,[1] *Śuddhapañcama*[2] is set in *hṛṣyakā mūrcchanā*.[3] With cupid for its presiding deity and beautified with the circulatory (*sañcārī*) *varna*, it is to be sung in the first quarter of the summer day in (depicting) conjugal love and mirth[4] in the *vimarśa*[5] (epitasis). (148c-150)

[1] That is, *saptaka*.
[2] The name is not found in the text.
[3] The seventh *mūrcchanā* of *ma-grāma* commencing with *pañcama*.
[4] *Śṛṅgāra* and *hāsya* respectively of the text.
[5] *Vimarśa* (also written as *vimarṣa*) is the fourth *sandhi* (junctural subdivision of a drama) out of the five already mentioned (cf. notes on verses 21-23 b ante). Here the seed of the plot, which is already sufficiently developed, is exposed to greater hazards engendering some serious calamity. It manifests a change in the prosperous course of the love story caused by some unforeseen reverse. This episode generally closes with the possibilities of future union.

Ākṣiptikā

1.	sā̆	sā̆	sā	sā̆	rī	rī	gā̆	sā̆
	ja	*ya*	*vi*	*ṣa*	*ma*	*na*	*ya*	*na*
2.	mā	gā	pa-ma	gā	rī	rī	rī	rī
	ma	*da*	*na*	*ta*	*nu*	*da*	*ha*	*na*
3.	mā̆	sā̆	sā̆	sā̆	ri	ri	gā̆	sā̆
	va	*ra*	*vṛ*	*ṣa*	*bha*	*ga*	*ma*	*na*
4.	mā	gā̆	pa ma	gā	ru	ru	rī	rī
	pu	*ra*	*da*	*ha*	*na*			
5.	rī	ri	mā̆	mā̆	pā	mā	dhā	mā
	na	*ta*	*sa*	*ka*	*la*	*bha*	*va*	*na*
6.	mā	dhā	sā̆	sā̆	ni	dhā	pā	mā
	si	*ta*	*ka*	*ma*	*la*	*va*	*da*	*na*
7.	dhā̆	ni	rī	mā̆	rī	mā̆	pā	pā
	bha	*va*	*ma*	*ma*	*bha*	*ya*	*ha*	*ra*
8.	dhā	mā̆	dha	ni	pā	pā	pā	pā
	bha	*va*	*śa*	*ra*	*nam*			

The purport of the song is as under :

Victory be unto thee, the three-eyed one (Śiva) the destroyer of the body of the cupid, the rider of the best white bull, the destroyer of Tripurāsura; thou, who are worshipped by the entire world, Oh ! the lotus-faced one, be the destroyer of my fear and refuge from the process of becoming (*saṁsāra*).

Thus ends *Śuddhapañcama*.

(*ii*) *Dākṣinātyā*

Its *bhāṣā* is (called) *dākṣinātyā*. With *dhaivata* as its initial, fundamental and the final notes, it has *ṛṣabha* for its semi-final note, high *niṣāda*, *pañcama*, *madhyama* and *dhaivata* and is used in the fond memory of the beloved. (151-152a)

(*iii*) *Āndhālikā*

Andhālikā is considered to be its *vibhāṣā*. It has *pañcama* for its fundamental, initial and final notes, a weak *niṣāda*, and a profusion of the remaining notes. It takes high *dhaivata*, low *ṣadja*, has *dhaivata* as its semi-final note and is devoid of *gāndhāra*. As declared by Śāṅgadeva, it is to be

sung at the meeting of separated lovers.[1] (152b-153)

(*iv*) *Malhārī*

Malhārī is its[2] *upāṅga*. It is devoid of *gāndhāra* and has a low *madhyama* with *pañcama* for its fundamental, initial and the final notes. With notes stressed as the *āhata gamaka* it is accepted to be (used) in conjugal love.[3] (154)

(*v*) *Malhāra*

Malhāra is an *upāṅga* of *āndhālī* and is devoid of *sadja* and *pañcama*. It has *dhaivata* for its final, fundamental and initial notes, a low *gāndhāra* and a high *niṣāda*. (155)

११ गौडोपाङ्गानि

(i) कर्णाटगौडः

गेयः कर्णाटगौडस्तु षड्जन्यासग्रहांशकः ।
इति कर्णाटगौडः ।

(ii) देशवालगौडः

स एवान्दोलितः षड्जे देशवालो त्रिगोज्झितः ॥१५६॥
इति देशवालगौडः ।

(iii) तुरुष्कगौडः

गान्धारबहुलो मन्द्रताश्रितो रिपवर्जितः ।
निषादांशग्रहन्यासस्तुरुष्को गौड उच्यते ॥१५७॥
इति तुरुष्कगौडः ।

(iv) द्राविडगौडः

गान्धारतिरिपोपेतः प्रस्फुरत्षड्जपञ्चमः ।
गेयो द्राविडगौडोऽयं ग्रहांशन्यासमध्यमः ॥१५८॥
इति द्राविडगौडः । इति गौडोपाङ्गानि ।
(इत्युपाङ्गानि)

[1]The compound विप्रलब्धने is analysed as विप्रलब्धा चासौ नेता

[2]*Tad* (its) probably refers to *Śuddhapañcama* and not *āndhālikā* which it follows. Cf. S. Raj II. 2. 3. 98 where it is associated with *āndhālikā*.

[3]*Śṛṅgāra* of the text.

II. The *upāṅga-s* of *gauḍa*

(*i*) *Karṇāṭagauḍa*

Karṇāṭagauḍa is to be sung with (the difference[1] that it takes) *sadja* for its final, initial and the fundamental notes. (156a b)

(*ii*) *Deśavālagauḍa*

When that[2] itself is swung upon *sadja* and is deprived of *ṛṣabha* and *pañcama*, it becomes *deśavālagauḍa*. (156c d)

(*iii*) *Turuṣkagauḍa*

Turuṣkagauḍa is said to have *niṣāda* for its fundamental, initial and final notes, a profusion of *gāndhāra* and with the *āhata gamaka* in the low register, and it is devoid of *ṛṣabha* and *pañcama*. (157)

(*iv*) *Drāviḍagauḍa*

Drāviḍagauḍa is sung with a terse[3] *gāndhāra*, shaky *ṣadja* and *pañcama* and has *niṣāda* for its initial, fundamental and final notes. (158)

'S' enumerates the total of fifty-two *rāga-s* including the parent *rāga-s* so far described.

१२ अधुनाप्रसिद्धदेशीरागाः

१. श्रीरागः

षड्जे षाड्जीसमुद्भूतं श्रीरागं स्वस्वपञ्चमम् ।
सन्यासांशग्रहं मन्द्रगान्धारं तारमध्यमम् ॥१५९॥
समशेषस्वरं वीरे शास्ति श्रीकरणाग्रणीः ।
इति श्रीरागः ।

(*ix*) The current[4] well known *rāga-s*

1. *Śrīrāga*

Śrīrāga has sprung from *ṣāḍjī* (*jāti*) of the *ṣaḍja-grāma*.[5] It has a weak

[1]The phrase put into brackets brings out the implication of the indeclinable *tu* of the text.

[2]That refers to *karṇāṭagauḍa*.

[3]'S' interprets *Tiripena* as *vakroccāritena gāndhārena* i.e by the *gāndhāra* sung in a crooked or zigzag way.

[4]*Adhunāprasiddha* lit. 'presently well known'

[5]'S' points out that *grāma* has been explicitly indicated despite the fact that *ṣāḍjī* being the parent *jāti* is by itself indicative of the *ṣaḍja grāma*, because *deśī-rāga-s* as a rule, are not governed by the relation of the parent and the derived structure.

pañcama, *ṣadja* for its final, fundamental and the initial notes, a low *gāndhāra* and high *madhyama* with the remaining[1] notes equipoised. As ordained by Śārṅgadeva, it is (employed) in (the expression of) valour.[2] (159-160b)

२. पथमबङ्गाल:

षड्जग्रामे मन्द्रहीन: षड्जगष्यभगा कृत: ॥१६०॥
बङ्गालोंऽशग्रहन्यासषड्जस्तुल्याखिलस्वर: ।
इति प्रथमबङ्गाल: ।

2. *Prathama-baṅgāla* (First *baṅgāla*)

Produced[3] from *ṣaḍja-madhyamā* (*jāti*) in *ṣaḍjagrāma* and devoid of the lower octave,[4] *baṅgāla* has *ṣaḍja* for its fundamental, initial and the final notes, with all the other notes equipoised. (160c-161b).

३. द्वितीयबङ्गाल:

मध्यमे कैशिकीजात: षड्जन्यासांशकग्रह: ॥१६१॥
बङ्गालस्तारमध्यस्थपञ्चम: स्यात् समस्वर: ।
इति द्वितीयबङ्गाल: ।

3. *Dvitiya-baṅgāla* (Second *baṅgāla*)

Born of *kaiśiki* (*jāti*) in the *madhyama grāma* and having *ṣaḍja* for its final, fundamental and initial notes, *baṅgāla* has the *pañcama* of the higher and the middle octave[5] with equipoised notes. (161c-162b)

४. मध्यमषाडव:

ऋषभांश: पञ्चमान्त: स्यादगग्यामधैवत: ॥१६२॥
वीररौद्रार्द्रु तरस: पात्रो मध्यमषाडव: ॥
इति मध्यमषाडव: ।

4. *Madhyamaṣāḍava*

Madhyama-ṣāḍava has *ṛṣabha* as the fundamental note, *pañcama* as the final note and *dhaivata* as the semifinal note. It has a week *pañcama* and is employed in (the context of) the sentiments of valour,[1] wrath[2] and bewilderment,[3] (162c-163b)

५. शुद्धभैरव:

धैवतांशग्रहन्यासयुत: स्यात् समस्वर:॥१६३॥
तारमन्द्रोऽयमाषड्जगान्धारं शुद्धभैरव: ।
इति शुद्धभैरव: ।

5. *Śuddhabhairava*

Śuddhabhairava takes *dhaivata* for its fundamental, initial and final notes with equipoised notes within the pitch range[4] of high *ṣaḍja* and low *gāndhāra*. (163c-164b)

६. मेघराग:

षड्जे धैवतिकोद्भू त: षड्जतारसमस्वर: ॥१६४॥
मेघरागो मन्द्रहीनो ग्रहांशन्यासधैवत: ।
इति मेघराग: ।

6. *Megharāga*

Sprung from *dhaivati* (*jāti*) in the *ṣaḍja-grāma* with high *ṣaḍja*[5] and equipoised notes, *megharāga* has *dhaivata* for initial, fundamental and the final notes and has no lower octave. (164c-165b)

७. सोमराग:

षड्जे षाड्जीभव: षड्जग्रहांशान्तो निगोत्कट: ॥१६५॥
सोमराग: स्मृतो वीरे तारमध्यस्थमध्यम: ।
इति सोमराग: ।

7. *Somarāga*

Produced from *ṣāḍjī* (*jāti*) in the *ṣaḍjagrāma* with *ṣaḍja* for its initial,

[1] 'S', significantly mentions *ṛṣabha*, *pañcama*, *dhaivata* and *niṣāda* (see the above comments).
[1] *Vira* of the text.
[2] *Krtah* of the text lit. means 'done' or 'fashioned' so to say.
[3] The word octave is used for heptad (*saptaka*) for the convenience of the readers.
[4] 'S' interprets that it is devoid of the low *pañcama*.

[1] *Vira* of the text.
[2] *Raudra* of the text.
[3] *Adbhuta* of the text
[4] *Tāramandra* is interpreted by 'S' to mean that it is devoid of the middle octave, or alternatively, he says, the high and the low pitch range may be taken upto *ṣaḍja* or *gāndhāra* starting from the fundamental note *dhaivata*
[5] 'S' interprets that in this rāga only high *ṣaḍja* is taken i.e., the low and the middle *ṣaḍja* are absent.

fundamental and the final notes, *somarāga* takes acute[1] *niṣāda* and *gāndhāra*, and *madhyama* as placed in the upper and the middle octaves,[2] and is employed[3] in (the expression of) valour.[4] (165c-166b)

८. प्रथमकामोदः

तारषड्जग्रहः षड्जे षड्जमाध्यमिकोद्भवः ॥१६६॥
गतारमन्द्रः कामोदो धांशः सान्तः समस्वरः ।
इति प्रथमकामोदः ।

8. *Prathama kāmoda* (The first *kāmoda*)

Born of *ṣaḍja-madhyamā* (*jāti*) in the *ṣaḍjagrāma*, with the high *ṣaḍja* for its initial note, *dhaivata* for its fundamental note and *ṣaḍja* for its final note, *kāmoda* takes high and low *gāndhāra*[5] and has equipoised notes.[6] (166c-167b)

९. द्वितीयकामोदः

षड्जे षाड्जीभवः षड्जग्रहांशन्याससंगुतः ॥१६७॥
समस्वरोऽन्यः कामोदो मन्द्रगान्धारसुन्दरः ।
इति द्वितीयकामोदः

9. *Dvitiya kāmoda* (The second *kāmoda*)

Born of *ṣāḍji* (*jāti*) in the *ṣaḍja grāma* with *ṣaḍja* for its initial, fundamental and final notes and having equipoised notes, (there is) another *kāmoda* that is graceful with low *gāndhāra*. (167c-168b)

१०. आम्रपञ्चमः

गान्धारांशग्रहन्यासो मन्द्रमध्यसमुद्भवः ॥१६८॥
निगतारो मन्द्रहीनो रागः स्यादाम्रपञ्चमः ।
शार्ङ्गदेवेन गदितो हास्यादद्भुतरसाश्रयः ॥१६९॥
इत्याम्रपञ्चमः । इति प्रसिद्धरागाः ।

[1] 'S' interprets *utkaṭa* (lit. acute) as *bahula* (profuse).

[2] In other words, the *madhyama* of the middle register is absent. The word octave is used for *saptaka*.

[3] *Smṛtah* of the text lit. means 'is remembered', or 'is known to be (used)'.

[4] *Vīra* of the text.

[5] In other words, the middle *gāndhāra* is absent.

10. *Āmrapañcama*

Having *gāndhāra* for its fundamental, initial and final notes, arising out of the middle and the low (notes)[1] with high *niṣāda* and *gāndhara*, or (alternatively) being completely devoid of the low (notes),[2] *āmrapañcama* is a *rāga* declared by Śārṅgadeva to be the substratum of the sentiments of mirth[3] and bewilderment.[4] (168c-169)

Here, in the context of *deśīrāga-s*, kallināṭha offers a few observations and comments with regard to the discrepancies found in the theory (*lakṣaṇa* i.e. the definition of the characteristic features of the particular rāga) and the practice (*lakṣya*) of some of the *rāga-s*. These are briefly represented here as the value of their implications seems to be far reaching.

For example, it has been said in the above definition of the formal structure of *Śrīrāga* that its *pañcama* is weak and so on. It has also been laid down that the remaining notes are equipoised. 'K' observes (and accordingly interprets) that the general implication in such cases is that the weakness (*alpatva*) of *pañcama* is accompanied with the equal profusion (*bahutva*) of the rest of the notes.

So he rather deduces a general rule, "wherever a particular note is rare (or weak) and the other notes are said to be equipoised, the equality of the other notes relates to their profusion with reference to the weak note." This is quite intelligible, but as in the present case, it may be observed that the note which becomes the initial, the fundamental and or the final note should also be excluded from the expression, "the remaining notes" which are said to be equipoised; for, in terms of profusion, it is bound to excell all others; 'S' has interpreted it like that at several places.

'K' also observes that among the *deśī-rāga-s*, wherever the highest or the lowest pitch range has not been laid down, it has to be taken as discretionary. Then, he goes on to offer tentative solutions to some of the seeming contradictions to be observed between the theoretical definitions of some of the well-known *rāgāṅga-s* and the like and their actual practice.

The general premise of such seeming contradictions arises, he says, from the fact that, although it should be possible to begin with the *mūrcchanā-s* of the respective *rāga-s* from the *ṣaḍja* or *madhyama* of the middle register according to their indirect origin in the *ṣaḍja-grāma* or *madhyama-grāma* respectively through the *jāti-s* and the like (*grāma-rāga-s*, *bhāṣā s* etc.), it is seen that in practice *rāga-s* like *madhyamādi* and *toḍī* which are (in-

[1] Literally rendered the text would read "which has its origin in the *mandra* (low) and the *madhya* (middle)" 'S' interprets that the terms low and middle refer to notes (of these particular registers). Also see the following note.

[2] *Mandrahīna* i.e. 'It is devoid of the low (notes), is in contradiction with the first statement that it arises out of the low and the middle notes. Therefore 'S' is led to interpret that it is an alternative structure permissible

[3] *Hāsya* of the text.

[4] *Adbhuta* of the text.

directly) born of *madhyama-grāma* commence with middle *ṣadja* and not middle *madhyama* (as they should in theory).

Kallināt'a considers the high *pañcama* and high *niṣāda* as the highest limit for the pitch-range of the high register in *ṣadja* and *madhyama grāma* respectively. *Madhyama-grāma* is the parent *rāga* of *madhyamādi* and *toḍi* in which *kākalī* is used. If the initial note is taken according to the definition, the high *niṣāda* has necessarily to be taken in *madhyamādi* and *toḍi*. But in Kallināth a's time these two *rāga-s* were already commencing with *ṣadja*, therefore, at that time high *pañcama* was used as the last note in the higher pitch range in these two *rāga-s*, and because of that high *kākali niṣāda* was out of use. *Uttarasvara sādhāraṇā mabhāvaśca* of 'K' may thus be interpreted as the non-availability of the usage of the high *kākalī niṣāda*.

Pañcama of 3 and 4 *śruti-s* being the distinguisher of *grāma* and also being used as immutable, is used without such distinction. The commencement of *rāga-s* with *ṣadja* in spite of the ancient theory prescribing different points of commencement and use of one *pañcama* are pointers to a change in the entire *grāma mūrcchanā* system that seems to have been already breeding by Kallināth a's time. Some of the typical features of this process are highlighted by him as follows.

In the *kriyāṅga*, *rāmakrī*; *madhyama* gains two *śruti-s* of *pañcama*; and similarly, in *naṭṭā*, *devakrī* etc. *ṛṣabha* and *dhaivata* gain the first two *śruti-s* of *antara* and *kākali*, and thus each obtains five *śruti-s*, which is quite contrary to the rule.[1] In *Śrirāga*, *gāndhāra* and *niṣāda* take resort to the first one *śruti* each of *madhyama* and *ṣadja* respectively, and thereby secure an extension to three *śruti-s* each, Though such extension is secured in accordance with rules, the three *śruti*-measure of *ṣadja* and *madhyama* thus obtained is somewhat unhappy. In that context, as he further observes, *ṛṣabha* and *dhaivata* also gain the first one *śruti* each of *gāndhāra* and *niṣāda* and thereby extend to four *śruti-s* each. Is this as well in accordance with the rules ?

In *āndhālī*, *pañcama* is given to be the initial and the fundamental note, as per the definition, and also it has been demonstrated as such in the *prastāra*; but in actual practice, *madhyama* is used instead. Similarly, in *karnāṭagauḍa*, *ṣadja* is said to be the initial and the fundamental note in definition; but in actual practice, *niṣāda* is used as such. Among the *grāma-rāga-s*, *hindola* is said to be devoid of *ṛṣabha* and *dhaivata* in the definition, but in actual practice *ṛṣabha* and *pañcama* are dropped. Among the hexatones and the pentatones as well, at places the omitted note is taken in practice. In some cases there is no correspondence in the relation of the parent and the derived *rāga*-s or there is discrepancy with regard to the relevant sentiment (*rasa*) or its proper application and so on. In this way

[1]The commentary of 'K' as printed in the Adyar ed of S.R. reads चात्मश्रुतिविश्रिता instead of चात्मश्रुतिश्रिता as read by us. It is a matter of common knowledge that four *śruti* interval is the biggest in the *grāma-s*.

there are to be found, he says, many discrepancies between the theory and the practice as far as the *deśi-rāga s* are concerned.

But all the same, as he points out, it is no fault with *deśi-rāga-s* for they are purposefully so composed as to cater to the popular taste of various regions. And he quotes Āñjaneya in support of his view.

येषां श्रुतिस्वरग्रामजात्यादिनियमो न हि ।
नानादेश-गतिच्छाया देशीरागास्तु ते स्मृताः ॥

"The *rāga-s* that do not follow any particular rule with regard to *śruti*, *svara*, *grāma* and *jāti*, but that follow the trend prevalent in the different regions are called *deśi-rāga-s*,"

Incidentally, this furnishes us with a good definition of *deśi-rāga*. Discretion, says, Kallināth a, is the hallmark of whatever is *deśi* in *saṅgīta*, vocal or instrumental music or even dance. Wherever rules are strictly applied, it becomes *mārga*. Even though 'K' is obviously presenting one aspect of the divergence between *mārga* and *deśi* in defense as it were of the departures of practice of his times from the traditional theory, he does not wish to conceal the fact that the gap between the two was too wide to be bridged.

(x) प्रकीर्ण-भाषा।

१. कैशिकी

शुद्धपञ्चमभाषा स्यात् कैशिकी मगभूयसी ।
पन्यासांशग्रहा मापन्यासा सगमतारभाक् ॥१७०॥
ईर्ष्यायां विनियोक्तव्या भाषाङ्गं केचिदूचिरे ।
समस्वरा रितारा सा मगन्द्रा चोत्सवे भवेत् ॥१७१॥

पापापा गमधा सानी मासासाधा मामगम धाग नीसरी गासामा सधम मामासस धसमनी नीधा मामगमा पाप समधासा मा धामा । पाधासामाधास-माधासनि रीसनी गमा । सधमागा गग गाग धमासग धसमनी नीधामाम गामा पापा—इत्यालापः ।

पामामा धससनि धसनि धसनिधा माध गाग स सनिध पापारिगसरिग मा रिगमधनिधा मानिधससास ममा निधा सपा धमरिग रिमाधमधनिधनि धनि ध (मध्यम) मनिधा सास ममा निध स पापा इति रूपकम् ।

इति कैशिकी ।

(*vii*) Miscellaneous *bhāṣāṅgas*

1. *Kaiśikī*

Kaiśikī is a *bhāṣā* of *Śuddhapañcama* (*rāga*). Profuse with *madhyama* and *pañcama*, it has *pañcama* for its final, fundamental and initial notes,

madhyama as the semifinal, note and high *sadja*, *gāndhāra* and *madhyama*, and is to be used in (the expression of) envy. However, some have declared it to be a *bhāṣāṅga* with equipoised notes, high *ṛṣabha*, low *ṣadja* and *madhyama* and to be used on festive occasions. (170-171)

२. सौराष्ट्री

(ii) प्रथमसौराष्ट्री

पञ्चमादेव सौराष्ट्री भाषा पान्तग्रहांशका ।
रिहीना सगर्धस्तारा मनन्द्रा सपभूयसी ॥१७२॥
नियुक्ता सर्वभावेषु मुनिभिर्गमकान्विता ।

पापापापमधनी सामासनीग सासासनि गानी गानी धाधा धध सास पापा पपधा पा धापामापा । मधनी मांधानी मां धनीसा सा । सनी गानी गां सासा स नी गा नी ध्रा धाधधमा धमपमपा पप धापा धापामामा । मधनी मधनी । मां धनि सा मापमानी निध्रापम धापमध पापा—इत्यालापः ।

पा पम ग नीसा सनी गग मस नी गगनी नीगमग नीधाधाध धध मध सस । पाधा पाधा पामा मामा ममधम धधनी सा मनि गग सास । निधधस निधमपा पमधध पमधम पमधध धग मनी धध पा । पमनी नी नोधा पम धध पम धध पा इति रूपकम् ।

इति प्रथमसौराष्ट्री ।

(ii) द्वितीय सौराष्ट्री

सांशग्रहान्ता सौराष्ट्री टक्करागेऽतिभूरिनिः ॥१७३॥
भूरीतरा मनन्द्रा च रहीना करुणे भवेत ।

सा सा सानी धनी नोध नीनी मां नी धनी धानी धानी धनी नी मां नीधा नीसा साध नीधमध नीधनीध माधनीध मं गागाग मंगां सगा सनी धनी नीध नी नी धनी नी नी मां नीधा नीसा सा—इत्यालापः ।

मनि धनि नी नी मां नी धनि सासा धनी नी मां नी धनीसा धससध रीरी रीध मम । धममं (मध्यम) म (गान्धार) ग (षड्ज) समा गासागाध नी नी नी धनी मधाम नीगा गानी धध सासा—इति रूपकम् ।

इति द्वितीयसौराष्ट्री । इति सौराष्ट्री ।

2. *Saurāṣṭri*

(i) [1]*Prathama-saurāṣṭri*

Saurāṣṭri-bhāṣā is (derived) from *pañcama* (*rāga*) and has *pañcama* for its final, initial and fundamental notes. Devoid of *ṛṣabha*, it takes high *ṣadja*, *gāndhāra* and *dhaivata*, low *madhyama* and a profusion of *ṣadja* and *pañcama*. Provided with *gamaka-s* (shakes) it is employed in (the expression of) all the emotions[2] as ordained by the sages (172-173b)

(ii) [3]*Dvitīya-saurāṣṭri*

(The second) *saurāṣṭri*, (a bhāṣā) of *takka rāga* has *ṣadja* for its fundamental, initial and final notes, a great profusion of *niṣāda* and a profusion of the other[4] notes, and a low *madhyama*. Devoid of *pañcama*, it is (used) in pathos[5]. (173c-174b)

3. ललिता

(i) प्रथमललिता

टक्कभाषैव ललिता ललितैरुत्कटैः स्वरैः ॥१७४॥
षड्जांशग्रहणन्यासा षड्जमन्द्रा रिपोज्झिता ।
धीरैर्वीरोत्सवे प्रोक्ता तारगान्धारधैवता ॥१७५॥

सासा साग मम धधा धधमधा माम गाग मगा सग मसगम धधा धाधा धमधनी नीधामाम गाग मां मां सधनीनी धनी नीध नीगागग सागासनी धनी सासा सासममसा मसगम धधा धाध मधानीनी धामामगा गमसास धानी नीध नीनीधध नीगागसा । सागां सनी धानी सासा—इत्यालापः ।

सममध धाधामंध धमामा (गान्धार) गसासासग मधधनी नीधामा । धामामध गापागस सासससस गगसग मसगम धाधाधनी धधनीम मपधमा गससमस गसासाससनीधधनी धनीगागागसां ग धानीं सासा—इति रूपकम् ।

[1]*Prathama* lit. means 'the first'.
[2]*Bhāva* is technically rendered as 'emotive situation'.
[3]*Dvitīya* lit. means 'the second'.
[4]That is, other than *niṣāda* which is said to be very profuse and *ṣadja* which is the fundamental note.
[5]*Karuṇa* of the text.

इति प्रथमललिता ।

(ii) द्वितीयललिता

भिन्नषड्जेऽपि ललिता ग्रहांशन्यासषैवता ।
रिगमैलंलितैस्तारमन्द्रैर्युक्ता धमन्द्रभाक् ॥१७६॥
प्रयोज्या ललिते स्नेहे मतङ्गमुनिसंमता ।

धाधाधाध सनी धाधाधध नीरी गासनीसा नीधाधाध सनी रीगामा । गरी मागा री री री री री रो गमपधाधप नींधा पामा गारी । मागारी । रीगरीग मगमरी गामागारी धनी रीगामनी । धाधाधम धाधाधध नीरी रीधा नीरी धानी रीगा मनी सनी धाधाधध सरिग मगरि मामा रीरीरीरीरी मगपधा पधनीधापामा गारी मागा रीरी गमगमं रीगामागा रीधानीरीमा सनी सनी धाधा—इत्यालापः ।

(षैवत) सनिगनिस रिग रिम सनि धनि धममाध धमनिनि धधधध रीरीरीरी गम । मंमं गारी धापा-मगरीमागारी सनी धधनी गगा । सनी सनी धानीमाधा सनीनीधाधा—इति रूपकम् ।

इति द्वितीयललिता । इति ललिता ।

3. *Lalitā*

(*i*) *Prathama-lalitā:*

Lalitā is a *bhāṣā* of *ṭakka* (*rāga*) having smooth[1] and acute notes. It takes *ṣadja* for its fundamental, initial and the final notes and a low *ṣadja*. Devoid of *ṛṣabha* and *pañcama*, it has high *gāndhāra* and *dhivata* and is declared by the experts to be (used) in (the expression of) valour and festivities. (174c-175)

(*ii*) *Dvitīya-lalitā* :

Lalitā, as conceived by Mataṅga, is also (accepted to be) in *bhinnaṣadja*.[2] With *dhaivata* for its initial, fundamental and final notes, it is provided with

[1] *Lalita* (adj.) is interpreted by 'S' in this context as *masṛṇa* i.e. smooth.

[2] The use of the word *api* in the text suggests that, as the first *lalitā* is a *bhāṣā* of *ṭakka*, the second *lalitā* is also a *bhāṣā* of *bhinna-ṣadja*.

slightly twisted,[1] high and middle *ṛṣabha*, *gāndhāra* and *madhyama*, and with a low *dhaivata*. It is employed for (expressing) tenderness and affection. (176-177b).

४. सैन्धवी

(i) प्रथमसैन्धवी

चतुर्था सैन्धवी तत्र टक्कभाषा त्रिगोज्झिता ॥१७७॥
सन्न्यासांशग्रहा साल्पा गमकैरंङ्कितस्वरैः ।
सगतारा षड्जमन्द्रा गेया सर्वरसेष्वसौ ।१७८॥

सासासासा मांसा मांसा गा । मंग गामा गामा मागां सामां सासमम गामा गममस नोगससा सनी मांस नोगां नोधांधां । धमाधांधाधं मानी नोनी धमाधाधा धाध मनी नोनीं धनी धनी मामा- इत्यालापः ।

(मध्यम) म (षड्ज) स मागामसा । नोनोनोनी सधंनोस नोधाधा धमा धममनी धाधाधममनि नोनोनोनोनोनी मनी सनी गगमासा। ममगममम धग गगसम नोनीधध ममधम धनीनोनी मधनोनी नोधनीसगमधध गध मग सनी सनी ससनोध नोनोनोसनोधमम धध नोनी ममगग नोनोनोम नोधममधधनीनीगगसासा- इति रूपकम् ।

इति प्रथमसैन्धवी ।

(ii) द्वितीयसैन्धवी

सैन्धवी पञ्चमेऽप्यस्ति ग्रहांशन्यासपञ्चमा ।
रिषापन्याससंयुक्ता रम्या सगमकैः स्वरैः ॥१७९॥
नितारा रिबहुस्तारगा पूर्वविनियोगिनी ।

पापापा स पध सरी री री री री पमधपम धपापास पधसरी रीरीरीसरीगारी । मारी पाधा सारी गामा रीरीरीरी गापां रीं री गाससरी रीमाधा पमधपमध पापासपधम पधमगध मगधसनीरीरी मरीसरी रीपमध पमधपापा ।

[1] Here, in this context 'S' interprets *lalita* as *kiñcidvakra* i.e. slightly twisted. It is worthwhile to bear his interpretation as given in note-6 above. The usage of this word in the phrase *lalite sneha* is quite non-technical.

सपधसरी। रीरीरीस रीरीरीस रीगारीमाधापाधासारी गासारीरीधरीरी गां पां रीरी मासमरी रीसा धापमधापमधापापा—इत्यालापः।

पधसमधमरी गसरिगरीसरी। गरीसध मधं धंप पसरीरी रीरीपारी पपपारी रिममामांमाससारी मरीरीरी रीससधा धपपपधधसग पंधं सरी सरीगम धधपाधा पमधध पमधधपापा—इति रूपकम्।

इति द्वितीयसैन्धवी।

(iii) तृतीयसैन्धवी

मान्ये कंशिकेऽप्यस्मिन् सैन्धवी मृदुपञ्चमा ॥१८०॥

समन्द्रा निगनिर्मुक्ता षड्जन्यासग्रहांशिका।

प्रयोज्या सर्वभावेषु श्रीसोढलसुतोदिता ॥१८१॥

मागामासा ममरीमा पापापप धापधापा मा रीरी मा रीरी सां सां समरीमा पापा पप धापामा। पप धापा मा पापा पपधा सा पप धासा धारी। रीमपाधापम रीरी मरीरीसरीसारीससासारी मासारीमामारी मापापापपधापाधापधापा मारीरीमारीमासा। समरीमा पापा पप धापापामा धापामापा पप पधा सां पपधा पमारींरीं मपाधापमरीमारी रीसासा—इत्यालापः।

मम रीरी ममरिरि पप रिप पपाधाप मरीरी सममरि पप पप धध (षड्ज) मं पापागामारी मरीमरीसरीसाधधसध (षड्ज) सस मम रिरि पप रिरि स रिस रि मास धस ससं मं रिरि मम रिरि पाधापम रिरिसरिसामरिरिरिसा—इति रूपकम्।

इति तृतीयसैन्धवी।

(iv) चतुर्थसैन्धवी

सैन्धवी भिन्नषड्जेऽपि न्यासांशग्रहधैवता।

उद्दीपने नियोक्तव्या धमन्द्रा रिपवर्जिता ॥१८२॥

धाधा धध गमधनि निनि धानी सानी सनि मधा नीधा नीनी धाधमामगमा सानी धाधा पमा धाधाधगसधगमगधमधनीनी। नीनीनी। धनीसधानीनीमधासानीधागमधाधा—इत्यालापः।

धाध गम धनी नीनी सनी धनी नीनीनीध (षड्ज) सं सनीनी सनी धध गम धग मध नीनी मनी धनी नीध नीध गां सगमा नीमनी धनीधगमधगमधनीनीमनीधनीनीध धासा धमनी सनी धनीध गमधगमधनीं। नीमनीधनीनीधनीधाधा—इति रूपकम्।

इति चतुर्थसैन्धवी। इति सैन्धवी।

4. *Saindhavī*

(*i*) *Prathama-saindhavī*:

Saindhavī is fourfold. The one that is a *bhāṣā* of *ṭakka* (*rāga*), is devoid of *ṛṣabha* and *pañcama*, has *ṣadja* for its final, the fundamental and the initial notes and is replete with graceful shakes (*gamaka-s*) and swift[1] notes. With high *ṣadja* and *gāndhāra* and low *ṣadja* it is to be sung in (the context of) all the sentiments. (177c-178)

(*ii*) *Dvitīya-saindhavī*:

Saindhavī is also (a *bhāṣā*) in *pañcama* (*rāga*) with *pañcama* for its initial, fundamental and final notes, and *ṛṣabha* and *pañcama* for its semifinal notes. Graced with shakeful notes[2] it takes high *niṣāda* and *pañcama* and profuse *ṛṣabha*, and is employed like the first one.[3] (179-180b)

(*iii*) *Tritīya*[4]*-saindhavī*:

Saindhavī is also (a *bhāṣā*) of *mālavakaiśika* (*rāga*) which has a soft *pañcama* and a low *ṣadja*, and which is devoid of *niṣāda* and *gāndhāra*. It has *ṣadja* for its final, initial and fundamental notes, and is meant to be used for (the expression of) all the emotions,[5] as declared by *Śārṅgadeva*.[6] (180c-181)

[1] *Laṅghita-svara* lit. is 'an overstepped note' (cf *S.R.* II 3. 126 cd); obviously the expression is metaphorically used in the sense of 'notes swiftly taken' as interpreted by 'S'.

[2] 'S' interprets 'graceful with *gamaka-s* (shakes) on *niṣāda*, *dhaivata* and *pañcama*,' which does not accord with the text available to us.

[3] That is, in all the sentiments.

[4] *Tritīya* lit. means 'the third'.

[5] *Bhāva* is technically an emotive situation.

[6] *Soḍhala-suta* lit. 'the son of Soḍhala'.

(*iv*) *Caturtha*[1]*-saindhavi*:

Saindhavi is (again a *bhāṣā*) of *bhinna-ṣadja* (*rāga*) as well which has *dhaivata* for its final, fundamental and the initial notes. It takes a low *dhaivata*, is devoid of *ṛṣabha* and *pañcama* and is to be used in order to stimulate[2] (the prevailing mood). (182).

५. गौडी

(i) प्रथमगौडी

हिन्दोलभाषा गौडी स्यात् षड्जन्यासग्रहांशिका ।
पञ्चमोत्पन्नगमकबहुला धरिवर्जिता ॥१८३॥
षड्जमन्द्रा प्रयोक्तव्या प्रियसम्भाषणे बुधैः ।

सां मां सां स मगामापापामापामापा मागामसांसां सस सगामापापागमगा मगापगामपापा । मागागसासनीसागामामगासनीसामास सगासामा सस गामा सागामाप मगा सापा पापा मामा गाग मासा समगा । मापा मापा पा पमगा । पमागम पगापमा गमपगा पमापगा पासासासगसामागासनिसां सां—इत्यालापः ।

(षड्ज) सगमग पममगगसां (षड्ज) ससागामा मामा पाप मगापम पगा गगसापानी सनीस मगम गमपम पम गम मम गनिसां गगसगसनिसामगागसासा —इति रूपकम् ।

इति प्रथमगौडी ।

(ii) द्वितीयगौडी

ग्रहांशन्यासषड्जान्या गौडी मालवकैशिके ॥१८४॥
मतङ्गोक्ता तारमन्द्रषड्जा भूरिनिषादभाक् ।
प्रयोज्या रणरणके वीरे त्वन्यैः प्रयुज्यते ॥१८५॥

सांसां सानि धासां पमा गामानी नीधनी धधमपमगगम मगा गसासगारी सागामगमनीनी धम पम पाप मम मगरीमं सां सनी नीरीपा । सनीरीस नीसासा । मगमनी गा मा नीगा मानी । नीधसापा मागामनी नीधधनी धमपमगमगा-

[1] *Caturtha* lit. means 'the fourth'.

[2] *Uddīpana* is technically a *vibhāva* i.e. the external situation that stimulates and feeds the *sthāyi-bhāva* (the prevailing stable state of being as experienced by a subject usually the hero of a dramatic performance). Thus, *uddīpana* is not just a stimulant.

मपाम गरी री मपगमानीधनीस पामगमापाप गां ममगारीरीं सास नीरीरी पास नीरीसनी रीसनी सासा इत्यालापः ।

सांनीधससपापममगाधनिधनि धनिध मपम गमम सा मगरीरी सांसनी रीरी पांसनी रीरी पां स नीरीरीसागममा गानीधपममपममगमगरी सनिसास नीसासनि रिरि सासा—इति रूपकम् ।

इति द्वितीयगौडी । इति गौडी ।

5. *Gaudī*

(*i*) *Prathama-gaudī*:

Gaudī is a *bhāṣā* of *hindola* with *ṣadja* for its final, initial and fundamental notes and profuse *gamaka-s* (shakes) arising from *pañcama*. Devoid of *dhaivata* and *ṛṣabha* it takes a low *ṣadja* and is employed by the learned in the dialogue of lovers[1]. (183-184b)

(*ii*) *Dvitīya-gaudī*:

Another *gaudī* with *ṣadja* for its initial, fundamental and the final notes is (a *bhāṣā*) of *mālavakaiśika* (*rāga*), which is enunciated by Mataṅga. It has high and low *ṣadja* and a profusion of *niṣāda* and is to be used in (the expression of) longing (of lovers) in separation, or in (the context of) valours according to others. (184c-185)

६. श्रावणी

याष्टिके श्रावणी भाषा पञ्चमस्य ग्रहांशसा ।
पास्ता सरिपमैर्भूरिः संगतद्विश्रुतिर्मता ॥१८६॥
एषा भाषाङ्गमन्येषां षग्रहांशा निगोज्झिता ।
अतारा प्रार्थने मन्द्रषगव्याप्तोरुमध्यमा ॥१८७॥

सासासापा पापाधाधानीनी सानिधानिधा मारी सासानीधनीध मारी गारी मासनी पापाधानीसा सनीमध धमगनिमधमपमनिधामागामा सानीससासंसं सनिसांसां निगास निधामा मामां मरि सामा साधानिधापापा—

इति श्रावणी ।

[1] *Priyasambhāṣaṇa* lit. would mean' conversation with the beloved.

6. *Trāvaṇī*

According to Yāṣṭika, *trāvaṇi* is a *bhāṣā of pañcama* (*rāga*) having *ṣadja* for its initial and the fundamental note, *pañcama* for its final note and a profusion of *ṣadja*, *ṛṣābha*, *pañcama* and *madhyama* with *niṣāda* and *gāndhāra*[1] in concert. According to others, however, it is a *bhāṣāṅga*. With *dhaivata* for its initial and the fundamental note, it is devoid of *niṣāda* and *pañcama* and of the higher octave Pervaded by low *dhaivata* and *gāndhāra*, it is profuse with madhyama and is employed in prayer. (186-187)

७. हर्षपुरी

भाषा हर्षपुरी षड्जमन्द्रा मालवकैशिके ।
सन्यासांशग्रहा तारमपा हर्षे धवर्जिता ॥१८८॥

सासासासनिसनिस रिस नीसासा । मगमापापापा । समपापा पममाम म: गाग री । रीसांसनि निपां सनि ममगारी नी नी पासनीसांसां सरि रीरी पां सनिरी सनिरीस निसासा । सनिसांरी निसानीनी निसारी । सनिसां सां । मगा मा पापा । समपापमगा गममारीरीसा मनीपांसनी सासागगरी नी नीपासनी-सांसां । सनिरीरी पांसनिरी सनिरी सनीसां सां—इत्यालापः ।

सानी रीसा नी नीगरी सा । नीरीरीग रीमरीग नीरीगरी नीस (मध्यम) म (गान्धार) गारी गगरीसारीगरीपागरी सनी रीग रीनीसासा—इति रूपकम् ।

इति हर्षपुरी ।

7. *Harṣapurī*

Harṣapurī, a *bhāṣā* in *mālavakaiśika* (*rāga*) with a low *ṣadja*, has *ṣadja* for its final, fundamental and initial notes and high *madhyama* and *pañcama*. Devoid of *dhaivata* it is used in (the expression of) joy. (188)

८. भम्माणी

पञ्चमस्य विभाषा स्याद्भम्माणी मन्द्रषड्जभाक् ।
षान्तांशादिः समनिपैस्तारत्यक्तरिरुत्सवे ॥१८९॥

पापा पाम गामा पापा । मामा नीधा मामगमा पापा । पगा गमा सनीधपा

[1] *Dvitruti*-lit, the notes having two *śruti-s*.

पापमनी नीधनीसां सां गममापा पापमपमनीसनीधापापापमपमनीसनिधां पा पापा पम निनिधागां मां पमनि निधापसधापमधपमधापापा— इत्यालापः ।

पां (पञ्चम) पंग गम पामम गग मम गग ममनि धधमगा पापा । पपगम-समसनिधसनिधपापमनिनिनि धनि निसमम गपमपमनि तानि मनिध पापा पम नि पानि निधनी सस पममामांधमधधपमधधसमधधगापा— इति रूपकम् ।

इति भम्माणी ।

(xi) टक्ककैशिक-मालवा-द्राविडी

(i) टक्ककैशिकः

धैवत्या मध्यमायाश्च संभूतष्टक्ककैशिकः ।
धैवतांशग्रहन्यासः काकल्यन्तररञ्जितः ॥१९०॥
सारोही सप्रसन्नादिरुत्तरायतयान्वितः ।
उद्भटे नटने कामप्रस्ते कञ्चुकिकर्तृके ॥१९१॥
प्रवेशे तुर्ययामेऽह्नो बीभत्से समयानके ।
प्रयोक्तव्यो महाकालमन्मथप्रीतये बुधैः ॥१९२॥

धासा धपा धमामगारीमगाग सासनीम गरीगसा धाधाधसा गरीरीमा माध-धधरीरीरी गागमाम धाधाधासागारीरी धाधाधास पाधममगरी गसासधधसस-रीरीग गममधधरी गगसस सनीनीनी सरीगस निसां मां धांधांधांधां । ससमाम धागसासनिसधाधा धाधाधाधा ससससस मरी धम मममसरि मरिमधपमसा धासासासा सागधासगध सधधसधपरिरि ममसरि ममधपमधा धाधाधस सधसस सस ससारिमधासनिगा सासा निनिधा—इत्यालापः ।

सागरिम मारिममाधापा धापा धामा धाध धधसास धासामाधापामा धापा-माप धम धधपामारिमा धमधास मामधाधा सागारी । मम गग धध गम धाधा-धधसा धससा धपमास गधरीरी रीरी मम ममरीम मममाम ममरिम धपमध मधमध मधपधाधा रीधध रिधाधारि धधाधपा पामा रिस रिरिसम ममधप धाधासधा सासागम मधमध सधसम मसधम धाधा—इति करणम् ।

१.	धा	धा	धा	धा	धा	मा	पा	पा
	श्री		म		त्क	ट	त	ट
२.	धा	धा	री	गा	सां	सां	री	गा
	वि	ग	लि	त	म	द	म	वि
३.	धां	धां	मां	धां	धां	धां	धां	धां
	रा		मो		द	म		त्त
४.	मां	धां	मां	धां	धां	धां	धां	धां
	म	धु	प	कु	लं			
५.	धां	धां	सां	सां	गा	री	मा	मा
	कु	लि	श	ध	र	क	म	ल
६.	री	री	मा	मा	धा	री	मा	मा
	यो		नि		प्र	भु	ति	नु
७.	धा	धा	धा	धा	धा	धा	धा	सा
	तं			ग	ण		प	
८.	धा	पा	मा	धा	धा	धा	धा	धा
	ति		वं		दे			

—इत्याक्षिप्तिका

इति टक्कैशिकः ।

(ii) मालवा (भाषा)

मालवा तस्य भाषा स्याद् ग्रहांशन्यासषड्जवता ।
षड्जधी संगतौ तत्र स्यातामृषभषड्जमौ ॥१९३॥
धाधासारि सामापामा गारीमाधा पाधाधानी धासाधा ।

इति मालवा ।

(iii) द्राविडी (विभाषा)

गान्धारांशग्रहा धान्ता द्राविडी तद्विभाषिका ।
द्विश्रुती संगतौ तत्र भवेतां षड्जधैवतौ ॥१९४॥

गासागामा धाधा पामा धाधा गास निधाधास गामनि धापनिमागा मनिधा ।

इतिद्राविडी

इति रागाङ्गादिविनिर्णयाख्यं द्वितीयं प्रकरणम्

॥इति श्रीमदनवद्यविद्याविनोदश्रीकरणाधिपतिश्रीसोढलदेवनन्दन-
निःशङ्कश्रीशार्ङ्गदेवविरचिते संगीतरत्नाकरे रागविवेकाध्यायो द्वितीयः ॥

8. *Bhammāṇi*

Bhammāṇī is a *vibhāṣā* of *pañcama* (*rāga*) with a low *ṣadja*, It has *pañcama* for its final, fundamental and initial notes, and high *ṣadja*, *madhyama*, *niṣāda*, *and pañcama*. Devoid of *ṛṣabha*, it is employed on festive occasions (189).

Ṭakkakaiśika-malavā and *drāviḍī*:

(i) *Ṭakkakaiśika*:

Produced from *dhaivatī* and *madhyamā* (*jāti-s*) *ṭakkakaiśika* has *dhaivata* and its fundamental, initial and final notes and is graced by *kākalī* and *antara*. Set in the *uttarāyatā*[1] with *prasannādi*[2] *in the ascending varṇa* it is to be employed, according to the experts[3], in the fourth quarter of the day, to the endearment of Lord Śiva and the Cupid for (expressing) disgust[4] accompanied with terror[5], in an amorous and brisk dance, while the chamberlain enters[6] (the stage). (190-192)

[1]The third *mūrcchanā* of the *sa·grāma*, commencing with *dhaivata*.
[2]Name of an *alaṅkāra*.
[3]*Budhaiḥ* lit. means 'by the learned or wise'.
[4]*Bibhatsa* of the text is also rendered as abhorrence by some.
[5]*Bhayānaka* of the text is lit. an adjective but in rhetorics is used for a noun.
[6]We are once again reminded that the *rāga*-s were sung in dramatic performances.

Ākṣiptikā:

1.	dhā	dhā	dhā	dhā	dhā	mā	pā	pā
	Śri		*ma*		*tka*	*ṭa*	*ta*	*ṭa*
2.	dhā	dhā	ṛi	gā	sā	sā	ṛi	gā
	vi	*ga*	*li*	*ta*	*ma*	*da*	*ma*	*di*
3.	dhā	dhā	mā	dhā	dhā	dhā	dhā	dhā
	rā		*mo*		*da*	*ma*		*tta*
4.	mā	dhā	mā	dhā	dhā	dhā	dhā	dhā
	ma	*dhu*	*pa*	*ku*	*lam*			
5.	dhā	dhā	sā	sā	gā	ṛi	mā	mā
	ku	*li*	*śā*	dha	*ra*	*ka*	*ma*	*la*
6.	ṛi	ṛi	mā	mā	dhā	ṛi	mā	mā
	yo		*ni*		*pra*	*bhṛ*	*ti*	*nu*
7.	dhā	dhā	dhā	dhā	dhā	dhā	dhā	sā
	tam			*ga*	*ṇa*		*pa*	
8.	dhā	pā	mā	dhā	dhā	dhā	dhā	dhā
	tim		*vān*		*de*			

The purport of the song is as under:

Obeisance to Gaṇapati, who is saluted by gods like Brahmā and Indra and who has intoxicated a swarm of black bees by the fragrance of the rut oozing out by the sides of his charming temples.

Thus ends *ṭakkakaiśika.*

(*ii*) *Mālavā* (*bhāṣā*):

Mālavā which is its *bhāṣā*, has *dhaivata* for its initial, fundamental and the final notes. *Ṣaḍja* and *dhaivata*, and *ṛṣabha* and *pañcama* are here in concert with each other. (193)

(*iii*) *Drāviḍi* (Vibhāṣā)

Drāviḍi, its *vibhāṣā*, has *gāndhāra* for its fundamental and initial notes and *dhaivata* for its final note. *Gāndhāra* and *niṣāda* as well as *ṣaḍja* and *dhaivata* are here in concert with each other. (194)

In his commentary on *Śuddhakaiśika* (30c-32 ante) 'K' observes that even though keeping in view the principle of Mataṅga, *ṭakkakaiśika* is related to *ṣaḍja-grāma* only despite the fact that it is derived from *dhaivatī* and *madhyamā jāti-s* that belong to the two *grāma-s*, because the *pañcama*, of four *śruti-s* is available with it in practice and because it takes all the seven notes in theory as well, yet Śārṅgadeva has rightly classified it as belonging to both the *grāma-s* (S.R. II. 1. 12). This happens to be so because according to Kāśyapa (as quoted by Mataṅga) *ṭakkakaiśika* becomes pentatonic by the omission of *niṣada* and *gāndhāra*; and it has been laid down (vide S.R. I. 4. 30c-31a) that deprived of *ṛṣabha* and *dhaivata*, and *niṣāda* and *gāndhāra* fourteen pentatoni Śuddhatcās (specific combinational note-series) pertaining to *madhyama-grāma* are formed. Thus, Śārṅgadeva's definition is obviously based on the validity of both the authorities.

It will be observed that the author has not described the characteristic features of all the *rāga-s* mentioned in section one of this chapter, specially of those that are not known to be the parent *rāga-s* of the well-known *rāga-s* of his time. But Kallināṭha has endeavoured to give in some detail the characteristic features of many more *rāga-s* on the basis of the traditions of the schools of Mataṅga and Ā̃janeya. Here it is proposed to enumerate such *rāga-s* in association with their parent *rāga-s*.[1]

[1]See appendix I.

Appendix I

List of *rāga-s* defined by Kallināṭha[1]

(a) As derived from parent rāga-s:

No.	Name of parent *rāga*	Name of derived *bhāṣā*	Name of the derived *vibhāṣa* and *antarabhāṣā* (A-B)
1.	*Sauvīra*	*Vegamadhyamā, sādhāritā gāndhāri*	———
2.	*Kakubha*	*Bhinnapañcamī, Kāmbhoji. madhyamagrāmī, madhurī śakamiśrā.*	*Abhirikā madhukarī-Śālavāhanī*[2]
3.	*Ṭakka*	*Travaṇā, travaṇodhavā, verañjī, madhyamagrāmad, ehā, mālavavesarī, chevāṭi, pañcamalakṣitā, pañcami, gāndhāra-pañcami, mālavī, tānavalitā, ravicandrikā, tānā, ambāheri, dohyā, vesari.*	*Devāravardhnī, āhdhri, gurjarī bhāvani.*
4.	*Śuddhapañcama*	*Tānodbhavā, ābhirī, gurjari, āndhrī, māṅgalī, bhāvani.*	
5.	*Bhinnapañcama*	*Dhaivatabhūṣitā, śuddhabhinnā varāṭī, viśālā.*	*Kauśalī*
6.	*Ṭakkakaiśika*	*Mālavā, bhinnavalitā, drāviḍī.*	

1. Spoken of by Mataṅga and Āñjaneya.
2. An *antarabhāṣā*.

No.	Name of parent *rāga*	Name of derived *bhāṣā*	Name of the derived *vibhāṣa* and *antarabhāṣā* (A-B)
7.	*Hindola*	*Vesarī, cūtamañjarī, ṣadja-madhyamā, madhurī, bhinna-paurālī, mālavavesarī*	
8.	*Boṭṭa*	*Māṅgali*	
9.	*Mālavakaiśika*	*Bāṅgālī, māṅgālī, mālava-vesarī,, khañjanī, gurjari, paurālī, ardhavesarī, śuddhā, mālavarūpā, ābhirī.*	*Kāmbhojī, devāra-vardhanī*
10.	*Gāndhāra-pañcama*	*Gāndhārī*	
11.	*Bhinna-ṣadja*	*Gāndhāravalli, kaccheli, svara-vallikā, niṣādini madhyamā, śuddhā, dākṣinātyā, pulindi, tumburā, ṣadja-bhāṣā, kālindi, śrikaṇṭhi, gāndāri.*	*paurālī, mālavī, kālindī, devāravar-dhani.*
12.	*Vesaraṣāḍava*	*Nādyā, bāhyaṣāḍavā*	*Pārvatī, śrīkaṇṭhī*
13.	*Mālava-pañcama*		*Vegavatī, bhāvanī, vibhāvanī*
14.	*Bhinnatāna*	*Tānodbhavā*	
15.	*(Pañcamaṣadja)*	*Potā*	
16.	*Revagupta*[1]	*Śakā*	
17.			*Pallavi*[3]
18.			*Bhāsavalitā*[3]
19.			*Kiranāvalī*[3]
20.			*Śākavalitā*[3]

[1]According to another school.
[2]The parent *rāga* is not known.
[3]These are *antarabhāṣā-s* that are not assigned to any particular parent *rāga*.

No.	Name of parent *rāga*	Name of derived *bhāṣā*	Name of the deriven *vibhāṣa* and *antarabhāṣā* (A-B)

(*b*) *Other forms*:

Uparāga-s

1. *Śakatilaka* : 4. *Bhāvanāpañcama*
2. *Ṭakkasaindhava* : 5. *Nāgagāndhāra*
3. *Kokilāpañcama* : 6. *Nāgapañcama*

Rāga-s belonging to no sub-division.

1. *Naṭṭa* : 6. *Dhvani*
2. *Bhāsa* : 7. *Kandarpa*
3. *Raktahaṁsa* : 8. *Deśākhya*
4. *Kolhāsa* : 9. *Kaiśikakakubha*
5. *Prasava* : 10. *Naṭṭanārāyaṇa*

The ancient well known *deśī rāgas:*

Rāgāṅga-s:

1. *Śaṅkarābharāṇa* : 5. *Rīti*
2. *Ghaṇṭārava* : 6. *Pūrṇāṭikā*
3. *Haṁsaka* : 7. *Lāṭī*
4. *Dīpaka* : 8. *Pallavī*

Bhāṣāṅga-s :

1. *Gāmbhīrī* : 7. *Nīlotpali*
2. *Vehārī* : 8. *Chāyā*
3. *Śvasitā* : 9. *Tarāṅgiṇi*
4. *Utpali* : 10. *Gāndhāragati*
5. *Golī* : 11. *Verañji*
6. *Nādāntarī*: :

Kriyāṅga-s

The definition of the twelve *kriyāṅga-s* such as *bhāvakrī* etc. is the same as defined.

Upāṅga-s:

1. *Pūrṇāṭa* 2. *Devāla* 3. *Kuraṇji*

Chapter III

Miscellaneous Topics

(*Prakīrṇakādhyāya*)

तृतीयः प्रकीर्णकाध्यायः

(i) ग्रन्थकृत्प्रतिज्ञा

अथ प्रकीर्णकं कर्णरसायनमनाकुलम् ।
वेशीमार्गाश्रयं वक्ति शार्ङ्गदेवो विदां वरः ॥१॥

SECTION 3

(i) Author's announcement of the subject:[1]

Śārṅgadeva, the best of the learned, now relates the miscellany[1], the excellent[2] elixir[3] of the ears and the substratum of *deśī* and *mārga* (*saṅgīta*)[4].

[1]'K' explains that its miscellaneous character consists in the fact the topics dealt with in this chapter fall outside the classified division of the subject-matter of the book. For example Chapter – I deals with *svara* (tone) Chapter – II with the *rāga-s*, Chapter – IV with the *prabandha-s* and so on.

[2]*Anākulam* (*an* + *ākulam*) lit. unobscure, or in detail (*vilūdam*) as interpreted by 'S'. It is explained by 'K' as the capacity to signify the meaning without narrowing it,' i.e. in other words,' the capacity of being heard clearly.' However, the expression is negative even though it refers to a positive content, since it employs a double negative, so to say. Moreover, it is a part of a metaphor 'the excellent elixir of the ears', which will be elucidated in the following note. It may be pointed out, however, that the original double negative has been rendered as a single positive in view of the English idiom. The word excellent is not the literal equivalent of the original *anākulam* but it is expressive of the metaphorical significance implied.

[3]*Rasāyanam* is a medicine that enables the organism to overcome physical decay and is the elixir that prolongs life. Here, the miscellany (i.e. the collection of miscellaneous topics to be dealt with in this chapter) is metaphorically described as the excellent elixir of the ears. In other words, the author's description of such topics is not only well ordered but also essential to the understanding of his exposition of music, and at the same time it is interesting as well.

[4]The topics such as the definitions of the master composer and the like, forming part of this chapter (as well as the entire work) are common to the exposition of the *mārga* and *deśī* music, and therefore the miscellany of this chapter is described as their substratum.

In the last chapter the author has presented the definitions and the characteristic features of various *rāga-s* classified as *grāma—rāga-s*, *rāga-s*, *uparāga-s* etc. However, the music so described depends for its manifestation on the composers and the performers, their medium of expression, talent and so on. Therefore, the author now deals with such topics as these, brought together under the heading *prakīrṇaka*, that are of miscellaneous character. He begins with the characteristic features that mark out a master composer.

(ii) वाग्गेयकारलक्षणम्, तद्भेदाश्च

वाङ् मातुरुच्यते गेयं धातुरित्यभिधीयते ।
वाचं गेयं च कुरुते यः स वाग्गेयकारकः ॥२॥

शब्दानुशासनज्ञानमभिधानप्रवीणता ।
छन्दःप्रभेदवेदित्वमलङ्कारेषु कौशलम् ॥३॥

रसभावपरिज्ञानं देशस्थितिषु चातुरी ।
अशेषभाषाविज्ञानं कलाशास्त्रेषु कौशलम् ॥४॥

तौर्यत्रितयचातुर्यं हृद्यशारीरशालिता ।
लयतालकलाज्ञानं विवेकोऽनेककाकुषु ॥५॥

प्रभूतप्रतिभोद्भेदभावत्वं सुभगगेयता ।
देशीरागेष्वभिज्ञानं वाक्पटुत्वं सभाजये ॥६॥

रोषहेषपरित्यागः साद्रत्वमुचितज्ञता ।
अनुच्छिष्टोक्तिनिर्बन्धो गूल्हधातुविनिर्मितिः ॥७॥

परचित्तपरिज्ञानं प्रबन्धेषु प्रगल्भता ।
द्रुतगीतविनिर्माणं पदान्तरविदग्धता ॥८॥

त्रिस्थानगमकप्रौढिविविधालप्तिनैपुणम् ।
अवधानं गुणैरेभिर्वरो वाग्गेयकारकः ॥९॥

विनधानोऽधिकं धातुं मातुमन्वस्तु मध्यमः ।
धातुमातुविदप्रौढः प्रबन्धेष्वपि मध्यमः ॥१०॥

रम्यमातुविनिर्माताप्यधमो मन्धधातुकृत् ।

वरो वस्तुकविर्वर्णकविर्मध्यम उच्यते ॥१॥
कुट्टिकारोऽन्यथासौ तु मातुकारः प्रकीर्तितः ।

(ii) The definition and classification of *vāggeyakāra* (master composer): 2-12b.

The literary composition[1] is said to be *mātu* and the tonal structure is called *dhātu*.[2] One who composes the verbal text[3] as well as the melodic form is (known as) *vāggeyakāra*[3] (the master composer) (2)

(a) The best *vāggeyakāra*:

The best *vāggeyakāra* is (possessed) of these excellences: a thorough knowledge of grammar[4], proficiency in lexicography, knowledge of prosody (lit. differentiating among the various meters), proficiency in the use of (different) figures of speech, comprehension of aesthetic delight (*rasa*) as related to (different) emotive states of being (*bhāva*), intelligent familiarity with local custom,[5] knowledge of many languages, proficiency in the scientific[6] theories of fine arts, expert knowledge of the three musical arts[7], a lovely tone-quality[8], good knowledge of *laya* (tempo), *tāla* (musical time)[9] and *kalā*[10], discrimination of different intonations, a versatile genius, a beautiful musical rendering, acquaintance with regional (*deśī*) *rāga-s*, cleverness in conversation for victory in debates, freedom from like and

[1] 'S' defines *mātu* as poetic composition coming to prominence through a singer or a musician. *Vāk* is lit. speech and therefore by context implies the verbal text or the verbal structure of a musical composition.

[2] *Geyam* lit. that which is the object of singing, i.e. *dhātu*, the tonal rhythmic structure of melody. 'S' defines it as *gānayogyam* lit. worthy of being sung.

[3] *Vāggeyakāra* (*Vāk* + *geya* + *kāra*) one who composes the verbal as well as the tonal-rhythmic structure of the song.

[4] 'K' says that this is indicative of the ability for the appropriate use of words.

[5] 'S' observes that this is necessary to grasp the intonations (*śruti*) peculiar to particular regions.

[6] The text literally means the sciences of the many fine arts.

[7] The three musical arts included in the concept of *sangīta* viz. the vocal music, the instrumental music and dancing.

[8] *Śārīra* is to be defined in this chapter; it refers to that specific quality of voice that is characteristic of the individual body as the medium of voice-production.

[9] The terms *laya* and *tāla* are to be properly defined in Chapter V (*Tālādhyāya*). For the time being, it may be understood that *tāla* signifies 'sounding' and 'silent' action in cyclic order designed to measure musical time, and *laya* (in the ancient theory) is the interval of time in between such actions.

[10] *Kalā* has more than one denotation, but in this context it signifies a unit of *tāla*, 'sounding' or 'unsounding'. These will be dealt with in Chapter V.

dislike,[1] aesthetic sensitivity,[2] a sense of propriety in expression and new melodic forms, knowledge of another's mind, maturity in the understanding of different (varieties of) *prabandha-s*, the ability to compose songs at short notice,[3] the expert knowledge of composing different verbal structures for particular melodic forms, maturity in producing *gamaka-s* (shakes and graces) pervading the three registers, proficiency in (the presentation of) different (forms of) *ālāpa* and attention.[4] (3-9)

(b) The average *vāggeyakara*:

An average[5] *vāggeyakāra* excels in composing the tonal structure (*dhātu*), but is relatively not so good[6] at composing the verbal structure (*mātu*). Even though able to compose both the tonal as well as the verbal structure (of a melody), he is immature in the *prabandha-s*. (10)

(c) The bad *vāggeyakāra*:

A bad *vāggeyakāra* is a composer of beautiful verbal structure and poor tonal structure. (11 a b)

(d) Another criterion of classification as best and average:

The poet who excels in (the presentation of) the substance is best and the one who excels in form is average. (11 c d)

(e) The unworthy *vāggeyakāra*:

(The *vāggeyakāra*) who composes verbal structures and sets them to the melodic forms of others is (called) *kuṭṭikāra*.[6] (12 a b)

A musical composition comprises some verbal text, usually poetic and of literary excellence or even verbal phrases (meaningful or meaningless syllables) which is set in tonal rhythmic structure or melodic form. Thus,

[1] *Rāga* is a text variant available to 'S' and seems to be more in line with *dveṣa* which is its opposite. The Adyar Ed. text reads *roṣa* instead, which 'K' elucidates as *vācika-amarṣa* (i.e. jealous anger expressed in words). As against that, he interprets *dveṣa* as mental violence.

[2] *Sārdrata* lit. having moisture, is a metaphorical expression for a sympathetic and a sensitive heart.

[3] Lit. quickly, implying ready wit.

[4] 'S' defines *avadhāna* as the power of determining the order of succession. *pārvāparavinirṇiti*'.

[5] Lit. the middle one.

[6] Seems to have been used in the sense of a bad name.

two specific capacities are involved in the composition of a musical piece viz. its verbal structure and its tonal-rhythmic structure. Correspondingly, an excellent blending of these two different capacities is required of a person who is expected to be an independent artist and a real composer. The author here classifies the calibre of *vāggeyakāra-s* (master composer) into three grades viz. ordinary, average and extraordinary which correspond to the Sanskrit notion of *adhama*-(lit. the lowest) *madhyama* (lit. the middle one) and *uttama* or *vara* (lit. the best).

The best *vāggeyakāra* besides having other excellences enumerated in the text, is equally proficient in both the arts viz. the art of composing the verbal structure and that of the tonal-rythmic structure of melody. The average *vāggeyakāra* is proficient in the art of composing the tonalrhythmic structure but is dull at composing the verbal structure, while the ordinary one, who is of the lowest capacity, is good at composing the verbal structure, but poor at composing the tonal-rhythmic structure. Obviously, for a music composer proficiency at tonal composition is of greater value. This fact is pointed out by the author through a simile. Just as, he says, the best poet is concerned more with the meaning of the words used by him and the thought and feeling and the beauty of the emotion that they are designed to express, than the words themselves, so also the best *vāggeyakāra* is most concerned with the tonal rhythmic structure and not with the words on which it is built. Similarly he says that, like a mediocre poet who pays greater attention to words than to the meaning, the substance, the *vāggeyakāra* who composes poetry which he sets to the tunes composed by another is a *kuṭṭikāra* i.e., he is neither a poet nor a music composer; he is a blot on the name of both. Thus, he is unworthy of being called a *vāggeyakāra*.

(iii) गान्धर्व—स्वरादि—लक्षणम्

मार्गं देशीं च यो वेत्ति स गान्धर्वोऽभिधीयते ॥१२॥
यो वेत्ति केवलं मार्गं स्वरादिः स निगद्यते ।

(iii) The definition of *gāndharva* and *svarādi*: 12c-13b

One[1] who knows both, the *mārga* and *deśī* (*saṅgīta*) is called *gāndharva*, while one[2] who knows only *mārga* (*saṅgīta*) is said to be *svarādi*. (12 c-13 b).

It has already been said (cf. I 1. 21 c-24 b) that "*gītam* (vocal melody), *vādyam* (playing on instruments) and *nṛtyam* (dancing), all the three together constitute *saṅgīta* which is two-fold viz. *mārga* and *deśī*. That which was

[1-2] The Musicians.

discovered by Brahmā and (first) practised by Bharata and others in the audience of Lord Śiva is known as *mārga* which definitely bestows prosperity, while the *saṅgīta* that entertains people according to their taste in different regions is known as *deśī*."

This history of the concepts of *mārga* and *deśī* reveals that these terms were mainly associated with *rāga-s*, *tāla-s* and *prabandha-s*. Kallinātha's observations on II 159-160 indicate that the main distinction between *mārga* and *deśī* in the context of *rāga* is that, while the former is strictly bound by the rules and regulations of the *grāma-mūrcchanā* system, the latter is, by and large, free from it. Therefore, the melodic structures from *jāti-s* and *grāma-rāga-s* to *antarabhāṣā-s* are roughly included in the *mārga saṅgīta*, while the *deśī rāga-s* dealt with by Śārṅgadeva in Section two are included by him in *deśī saṅgīta*. This indicates an approximate division. Another important point is that Kallinātha also identifies the concepts of *gāndharva* and *gāna* with *mārga* and *deśī* (cf. his observations on the first two verses of chapter IV). Obviously, in his time the earlier distinction of these concepts was no more considered to be significant.

(iv) गायकलक्षणं, तद्भेदाश्च

(क) उत्तमगायक:

हृद्यशब्दः सुशारीरो ग्रहमोक्षविचक्षणः ॥१३॥
रागरागाङ्गभाषाङ्गक्रियाङ्गोपाङ्गकोविदः ।
प्रबन्धगाननिष्णातो विविधालप्तितत्त्ववित् ॥१४॥
सर्वस्थानोत्थगमकेष्वनायासलसद्गतिः ।
आयत्तकण्ठस्तालज्ञः सावधानो जितश्रमः ॥१५॥
शुद्धच्छायालगाभिज्ञः सर्वकाकुविशेषवित् ।
अनेकस्थायसंचारः सर्वदोषविवर्जितः ॥१६॥
क्रियापरो युक्तलयः सुघटो धारणान्वितः ।
स्फूर्जन्निर्जवनो हारिरहःकृद्बहुजनोद्धुरः ॥१७॥
सुसंप्रदायो गीतज्ञैर्गीयते गायनाग्रणीः ।

(ख) मध्यमगायक:

गुणैः कतिपयैर्हीनो निर्दोषो मध्यमो मतः ॥१८॥

(ग) अधमगायक:

महामाहेश्वरेणोक्तः सदोषो गायनोऽधमः ।

(घ) पञ्चविधगायका:

शिक्षाकारोऽनुकारश्च रसिको रञ्जकस्तथा ॥१९॥
भावकश्चेति गीतज्ञाः पञ्चधा गायनं जगुः ।
अन्यूनशिक्षणे दक्षः शिक्षाकारो मतः सताम् ॥२०॥
अनुकार इति प्रोक्तः परभङ्ग्यनुकारकः ।
रसाविष्टस्तु रसिको रञ्जकः श्रोतृरञ्जकः ॥२१॥
गीतस्यातिशयाधानाद्भावकः परिकीर्तितः ।

(ङ) त्रिविधगायका:

एकलो यमलो वृन्दगायनश्चेति ते त्रिधा ॥२२॥
एक एव तु यो गायेदसावेकलगायनः ।
सद्वितीयो यमलकः सवृन्दो वृन्दगायनः ॥२३॥

(च) गायन्य:

रूपयौवनशालिन्यो गायन्यो गातृसम्मताः ।
माधुर्यधुर्यध्वनयश्चतुराश्चतुरप्रियाः ॥२४॥

(iv) The definition and classification of 'vocalists': 13c-24

(a) The best singer:

The vocal experts[1] declare[2] him to be the best among the singers who has an attractive[3] voice of good tone quality[4], who is an adept in initiating

[1] *Gitajña*: Lit. one who is an expert singer, but technically it implies the knowledge of both the theory and the practice of vocal music at the highest level.
[2] Lit. 'is sung' used in a passive construction.
[3] *Hṛdya* lit. that which appeals to the heart.
[4] *Śārira*: The specific quality of the tone that is native to the medium of the particular voice-production.

and finishing' (a *rāga*); who is well versed in (singing) the *rāga-s*, *rāgāṅga-s*, *bhāṣāṅga-s*, *kriyāṅga-s* and *upāṅga-s*, an expert in singing *prabandha-s* and knows the essentials of the different forms of *ālapti*[2]; who commands a natural access to the *gamaka-s* (shakes and graces) arising from all the (three) registers, and a self-controlled voice[3]; who is aware of musical time (*tāla*), and is attentive[4] and indefatigable[5], who knows *śuddha*[6] and *chāyālaga*[7] (compositions), who is an expert in all the specific intonations[8] (*kāku*), who commands the movement[9] of different *sthāya-s*; who is free of all blemishes, given to regular exercise,[10] mindful of *laya* (tempo), versatile[11] and retentive;[12] who has the capacity to hold his breath while singing[13] with great passion and to arrest the attention of the audience,[14] and who

[1]*Graha-mokṣa* is defined by 'K' here as the beginning and the end of a song. The point of being an adept consists, as observed by 'K', in synchronising the initial note with *tāla* or *laya*.

[2]*Ālapti* is to be defined in this chapter. It refers to the action of exposing and concealing the image of *rāga* alternatively.

[3]*Āvattakaṃṭha*: 'S' interprets it as *svādhīna-kaṃṭha* i.e. self-dependent voice (lit. throat) and 'K' as *svādhīnadhvani* i.e. self-dependent tone.

[4]*Sāvadhāna* is interpreted by 'S' as *śrutinīcayajña* i.e. expert in determining *śruti-s*.

[5]'S' interprets *jitaśrama* (lit. one who can work tirelessly) to be 'one who is not tired even after singing many *prabandha-s*'.

[6]That is, *mārga-sūḍa* according to 'S'.

[7]That is, *sālagasūḍa*.

[8]*Kāku* is to be defined in this chapter.

[9]*Sañcāra* of the text. The *sthāya-s* are to be defined in this chapter.

[10]'S' quotes *Saṅgīta-samayasāra* who defines *kriyāpara* as under :

"One who sings without blemishes both *mārga* and *deśī* (*saṅgīta*) practising according to the theory laid down in the scientific works, is said to be in regular practice (*kriyāpara*)."

[11]*Sughaṭa* is defined by 'K' as one who performs with excellence i.e. one whose movement is well organised. 'S' quotes *Saṅgītasamayasāra* as under :

"One who causes the manifestation of tone, verbal text and *tāla* to the accompaniment of a beautiful voice is called *sughaṭa*." In other words, one who is able to command the excellence in the manifestation of the three elements of music viz. *svara*, *tāla* and *pada* through the beauty of his voice is a versatile artist.

[12]*Dhāraṇā* is defined by *saṅgītasamayasāra* (as quoted by 'S') as the capacity of retaining the thickness (*pragāḍhatā*) of voice, while descending from a high pitch.

[13]'S' quotes *saṅgītasamayasāra* to explain *nirjavana*. "Singing with controlled breath is called *nirjavanam*."

[14]This is according to 'K'. 'S' reads it as *rahaḥ-kṛt* and interprets it as "a fast singer."

excels in the exposition of *rāga*[1] and belongs to a good tradition.[2] (13c - 18b)

(b) The average singer:

One who is lacking in some of the above excellences but is free from blemishes is considered to be the average[3] singer. (18 c d)

(c) The bad singer:

However, as declared by Mahāmāheśvara, the singer who is not free from blemishes is a bad singer.[4] (19 ab)

(d) Five types of singers:

Five types of vocalists are recognised by the vocal experts viz. *śikṣākāra*,[5] *anukāra*,[6] *rasika*,[7] *rañjaka*[8] and *bhāvaka*.[9] One who is capable of imparting flawless instructions is considered by the wise to be *śikṣākāra* (the educator). The imitator of another's style is called *anukāra* (the imitator). One who gets absorbed in the aesthetic delight (*rasa*) is *rasika* (the aesthete), and one who entertains the listeners is *rañjaka* (entertaining), and one who is extremely expressive in the delineation of the song is known as *bhāvaka* (the inspirer of emotion). (19c-22b)

(e) Threefold singer:

The singer is also (conceived as) threefold viz. solo, duet and chorus. When a person sings alone, he is a solo singer (*ekala*).[10] When he sings

[1]'S' says, this excellence is due to the native tone quality (*tārtva*) of voice.

[2]'K' defines *sampradāya* as "Instruction imparted through the tradition of teacher and taught which, even though not explicitly propounded in *śāstra* (the oral or written tradition of the theoretical understanding) with regard to a particular subject-matter, is yet endorsed by it (in principle) and is not against it (see Kallinātha's commentary on *S.R.* VII. 91). The modern *Gharānā* of the Hindustani music represents the teacher-taught tradition confined to a particular family line of musicians which is not (necessarily) related to a tradition of theory or *śāstra*. Thus, *gharānā* is not an adequate substitute for *sampradāya*.

[3]*Madhyama* lit. means the middle one.

[4]*Adhama* lit. means the lowest or poor.

[5]*Śikṣākāra* lit. means 'educator'.

[6]*Anukāra* lit. means 'imitator'.

[7]*Rasika* lit. means 'aesthete'.

[8]*Rañjaka* lit. means 'entertaining'.

[9]*Bhāvaka* lit. means 'inspirer of emotion'.

[10]*Ekala* lit. means 'alone' or single.

alongwith another, he is a duet-singer (*yamala*);[1] and when he sings with a group, he is a chorus-singer. (22c-23)

(f) Songstresses:

Songstresses possessed of youth and beauty, excelling in sweetness of voice, (clever and loved by the clever, are considered[2] in the same way as the singers.

Like the *vāggeyakāra*, the singers are also classified in three categories viz. the best, the middle (average) and the inferior. Therefore, the same terms have been used in the English version despite their literal meaning.

In the first instance, the author classifies singers on the basis of their individual talent and distinguishes them into three categories viz. the first rate artists who are classified as the best, the second-rate singers who are classed as the average, and the third-rate singers who are considered to be poor in achievement and talent and are classed as such. Then he classifies them on the basis of their predominant function viz. instruction, imitation, aesthetic delight, entertainment and emotional inspiration. Thereafter, he classifies the singers on the basis of the number of performers, viz. one, two or many. Thus, in all, he gives three different classifications of singers based on talent and attainment, function and number respectively.

The vocalists have been classified into five types of which the educator and the imitator are unique in their essential functions. But the other three viz. the *rasika*, the *bhāvaka* and the *rañjaka* are indicative of the aesthetic value of their function. According to Dr. Premlata Sharma," *Rasika* is the highest category represented by those musicians who are immersed in *Rasa*, and are replete with *Sāttvika Bhāvas* such as *aśru* (tears) and *pulaka* (thrill-making hair stand on end). *Bhāvaka* is the intermediary category represented by those singers who infuse their music with *Bhāva* and who sing with a knowledge of *citta* (feelings) of the audience. *Rañjaka* is the lowest category represented by those who lend *Raṅga* (emotional colour) to their music." (See Levels of Aesthetic Experience in Music—Indian Music Journal April 1964, p. 19-20).

These three categories represent, according to her, the three stages of aesthetic delight. She further opines that the *rasika*, who reflects the highest level of the aesthetic experience is guided by the taste of the audience in the least, in the creation of aesthetic delight in which he gets immersed through the universalised *bhāva*. The *bhāvaka* takes due note of the mental propensities of the audience and the *rañjaka*, who represents the lowest category, is mindful of the taste of the audience to the utmost.

[1] *Yamalaka* lit. means 'twin' or double.
[2] That is, 'classified' by implication.

As far as the female singers are concerned he says that they are to be similarly classified, but they have, in addition, to be possessed of youth and beauty and so on. This marks the specific role of the songstresses.

(v) निन्दित (सदोष)—गायका:

संवष्टोद्घुष्टसूत्कारिभीतशङ्कितकम्पिता: ।
करालो विकल: काकी वितालकरभोद्भटा: ॥२५॥
झोम्बकस्तुम्बकी वक्री प्रसारी विनिमीलक: ।
विरसागस्वराव्यक्तस्थानभ्रष्टाव्यवस्थिता: ॥२६॥
मिश्रकोऽनवधानश्च तथाग्य: सानुनासिक: ।
पञ्चविंशतिरित्येते गायना निन्दिता मता: ॥२७॥
संवश्य दशनान् गायन् संवष्ट: परिकीर्तित: ।
उद्घुष्टो विरसोद्घोष: सूत्कारी सूत्कृतैर्मुहु: ॥२८॥
भीतो भयान्वितो गाता त्वरया शङ्कितो मत: ।
कम्पित: कम्पनाज्ज्ञेय: स्वभावाद्गात्रशब्दयो: ॥
करालो गर्वित: सद्भि: करालोद्घाटिताननः ।
विकल: स तु यो गायेत् स्वरान् न्यूनाधिकश्रुतीन् ॥
काकक्वूरव: काकी वितालस्तालविच्युत: ।
दधान: कंधरामूर्ध्वां करभोऽभिह्रिनो बुधै: ॥३१॥
छागवद्वहनीं कुर्वन्नुद्भटोऽध्वगगायन: ।
सिरालभालवदनग्रीवो गाता तु झोम्बक: ॥३२॥
तुम्बकी तुम्बकाकारोत्फुल्लगल्लस्तु गायन: ।
वक्री वक्रीकृतगलो गायन् धीरैरुदीरित: ॥३३॥
प्रसारी गीयते तज्ज्ञैर्गात्रगीतप्रसारणात् ।
निमीलको मतो गायन् निमीलितविलोचन: ॥३४॥
विरसो नीरसो वर्ज्यस्वरगानादपस्वर: ।
गद्गदध्वनिरव्यक्तवर्णस्त्वव्यक्त उच्यते ॥३५॥
स्थानभ्रष्ट: स य: प्राप्तुमशक्त: स्थानकत्रयम् ।

अस्थवस्थित इत्युक्तः स्थानकैरन्यवस्थितैः ॥३६॥
शुद्धच्छायालगो रागो मिश्रयन् मिश्रकः स्मृतः ।
इतरेषां च रागाणां मिश्रको भूरिमिश्रणात् ॥३७॥
स्थायादिस्ववधानेन निर्मुक्तोऽनवधानकः ।
गेयं नासिकया गायन् गीयते सानुनासिकः ॥३८॥

(v) The censured singers: 25-38

The (following) twenty-five (types of) singers are considered 'censured': *Sandaṣṭa, udghuṣṭa, sūtkāri, bhīta, śaṅkita, kampita, karāli, vikala, kāki, vitāla, karabha, udbhaṭa, jhombaka, tumbaki, vakri, prasāri, vinimilaka, virasa, apasvara, avyakta, sthānabhraṣṭa, avyavasthita, miśraka, anavadhāna*, and *sānunāsika*. (25- 27)

1. *Sandaṣṭa* –one who compresses his teeth while singing is known as *sandaṣṭa*.[1] (28 ab).

2. *Udghuṣṭa*--(one) having a loud spreading voice is (called) *udghuṣṭa*[2] (28 c).

3. *Sūtkāri* –again *sūtkāri* is so called because of the whistling voice.[3] (28 d)

4. *Bhīta* –the singer who is seized with fear is (called) *Bhīta*.[4] (29 a)

5. *Śaṅkita* –and with haste (he) is considered as *śaṅkita*.[5] (29 b)

6. *Kampita*—is known by the natural (involuntary) shaking of limbs and voice. (29 cd)

7. *Karāli* –one, who sings with his mouth frightfully wide open is declared by the wise to be *karāli*.[6] (30 ab)

8. *Vikala*—one who sings the notes inaccurately with less or more *śruti-s* is (called) *vikala*.[9] (30 cd)

9. *Kāki*[10]—is the one whose voice is as hoarse as that of a crow. (31 a)

[1]*Sandaṣṭa*– lit. means compressed. *Sandaṅśa* is technically explained as too great a compression of the teeth in the pronunciation of the vowels. In musical parlance it is applicable to singers who are seen to compress their teeth particularly in ālāpa

[2]*Udghuṣṭa* – lit. pronounced or publicly declared.

[3]*Sūtkāri* is one who produces the sound *sū* i.e. a whistling sound while singing.

[4]*Bhīta*– lit. frightened.

[5]*Śaṅkita*– lit. doubtful or apprehensive.

[6]*Kampita* –lit. shaken

[7]That is, involuntary, beyond one's control, or even unconscious and habitual.

[8]*Karāli* who is associated with *karāla*, lit. yawning (opening the mouth widely).

[9]*Vikala*--lit. imperfect or unsound.

[10]*Kāki*—crow-like.

10. *Vitāla*[1]—is inept with regard to *tāla*. (31 b)

11. *Karabha*—one who holds his neck upwards is called *karabha*[2] by the learned. (38 cd)

12. *Udbhaṭa*—one whose voice is shaky like a lamb while doing *vahani*[3] is (called) *udbhaṭa*, the inferior singer. (32 ab)

13. *Jhombaka*—the singer who has a large number of veins (displayed while singing) on his forehead, face and neck is (called) *jhombaka*. (32 c d)

14. *Tumbakī*—the singer who inflates his throat like a gourd is (called) *tumbakī*[4]. (33 ab)

15. *Vakrī*--one who twists his neck while singing is declared by the wise to be *vakrī*[5]. (33 cd)

16. *Prasārī*—one who stretches his limbs while projecting his song is called *prasārī*[6] by the experts. (34 ab)

17. *Nimīlaka* one who is given to closing his eyes while singing is considered to be *nimīlaka*.[7] (34 cd)

18. *Virasa*—is the one who is devoid of *rasa* (aesthetic delight or the enjoyment of beauty). (35 a)

19. *Apasvara*—is by singing the omitted note. (35 a)

20. *Avyakta*—one having a faltering voice and an indistinct pronunciation[8] is said to be *avyakta*. (35 cd)

21. *Sthānabhraṣṭa*[9]—is one who is unable to reach the three registers. (36 ab)

22. *Avyavasthita*[10]--is so called because of disorganised (singing) with reference to the registers. (36 cd)

23. *Miśraka*[11]—is known to be one who mixes up the *śuddha* and *chāyālagā rāga-s*, and also when he intermixes (confuses) other *rāga-s* he is known to be *miśraka*. (37)

24. *Anavadhāna* one who does not observe due order in the use of *sthāya-s* etc.[12] is (called) *anavadhānaka*.[13] (38 ab)

[1]*Vitāla*--lit. without *tāla* i.e. not keeping due time.

[2]*Karabha*—lit. camel.

[3]*Vahani* is one of the well known (*prasiddha*) *sthāya* s defined (vide 114 c-115b) in this chapter as the shake on the notes in the four *varṇa* s (tone patterns).

[4]*Tumba*--lit. means a gourd, and *tumbakī* is one who has gourd.

[5]*Vakrī* – having a twist (in the neck).

[6]*Prasāri* – lit. one who extends or outstretches (his limbs).

[7]*Nimīlaka* –lit. one who closes (his eyes)

[8]*Avyaktavarṇa*– lit. having unmanifest letters (indistinct in pronunciation).

[9]*Sthānabhraṣṭa*– lit. imperfect in commending the (three) registers.

[10]*Avyavasthita*--lit. means 'unsystematic'.

[11]*Miśraka* – lit. one who intermixes.

[12]*Sthāya-s* –are to be defined in this very chapter, 'etc.' is suggestive of *gamaka-s* and the like.

[13]*Anavadhānaka* – lit. one who is inattentive.

25. *Sānunāsika* – one who sings the melody[1] through the nose is called *sānunāsika.*[2] (38 cd)

Having defined the different types or classes of singers, male as well as female, the author is now, under this topic, describing the blemishes of singing. Though he is pointing out the defects in singing, he is doing so by attributing them to the singers. Thus, blemishes appear in the form of adjectival noun - the adjectives qualifying their substratum viz. the singer. Whatever is said with respect to the singers is applicable to the female singers as well.

(vi) शब्दभेदाः

(क) चतुर्विधशब्दः

चतुर्भेदो भवेच्छब्दः खाहुलो नारटाभिधः ।
बोम्बको मिश्रकश्चेति तल्लक्षणमथोच्यते ॥३९॥
कफजः खाहुलः स्निग्धमधुरः सौकुमार्ययुक् ।
आद्यिन्न एव एव स्यात् प्रौढश्चेन्मन्द्रमध्ययोः ॥४०॥
स्निग्धानघनगम्भीरलीनः पित्तोद्भवो ध्वनिः ।
नारटो बोम्बकस्तु स्यादन्तर्निःसारतायुतः ॥४१॥
परुषोच्चैस्तरः स्थूलो वातजः शार्ङ्गिणोदितः ।
एतत्संमिश्रणायुक्तो मिश्रकः सांनिपातिकः ॥४२॥
ननु रूक्षगुणो बोम्बः खाहुलः स्निग्धतायुतः ।
कथं तयोर्मिश्रणं स्याद्विरुद्धगुणयोगिनोः ॥४३॥
अत्रोच्यते परित्यागात् पारुष्यस्य विरोधिनः ।
अविरुद्धस्य माधुर्यं स्यौत्यादेर्मिश्रणं मतम् ॥४४॥
एतेन घननिःसारगुणनारटबोम्बयोः ।
विरुद्धगुणताक्षेपसमाधाने निवेदिते ॥४५॥

[1] *Geya* refers to the content of a vocal rendering.
[2] *Sānunāsika*—lit. nasal.

(ख) मिश्रस्य भेदचतुष्टयम्

मिश्रस्य भेदाश्चत्वारो युक्तौ नारटखाहुलौ ।
नारटबोम्बकौ बोम्बखाहुलौ मिश्रितास्त्रयः ॥४६॥
निःसारतारूक्षताभ्यां हीनस्त्रितयमिश्रणात् ।
उत्तमोत्तम इत्युक्तः सुराणामिव शंकरः ॥४७॥
नारटखाहुलोन्मिश्र उत्तमः खाहुलः पुनः ।
बोम्बयुक्तो मध्यमः स्याद्बोम्बो नारटसंयुतः ॥४८॥
शब्दानामधमः प्रोक्तः श्रीमत्सोढलसूनुना ।
निःसारतारूक्षताभ्यां युक्तः सर्वाधमो मतः ॥४९॥
भवन्ति बहवो भेदा नानातद्गुणमिश्रणात् ।

१. द्व्यवयवभेदाः

कश्चित् स्यान्मधुरस्निग्धघनोऽन्यः स्निग्धकोमलः ॥५०॥
घनोऽपरस्तु मधुरमृदुस्त्रिस्थानकोऽन्यकः ।
मृदुस्त्रिस्थानगम्भीरोऽपरः स्निग्धो मृदुर्घनः ॥५१॥
स्त्रिस्थानोऽन्यस्तु मधुरमृदुस्त्रिस्थानको घनः ।
अन्यस्तु मधुरस्निग्धमृदुस्त्रिस्थानकोऽपरः ॥५२॥
मधुरस्निग्धगम्भीरघनस्त्रिस्थानकोऽपरः ।
स्निग्धकोमलगम्भीरघनस्त्रिस्थानलीनकः ॥५३॥
अपरः स्निग्धमधुरकोमलः साम्द्रलीनकः ।
त्रिस्थानशोभी गम्भीर इति भेदा दशोदिताः ॥५४॥
खाहुलोन्मिश्रनारटे ततः खाहुलबोम्बयोः ।
स्निग्धकोमलनिःसार एकोऽन्यो मधुरो मृदुः ॥५५॥
रूक्षोऽन्यस्तु मृदुस्निग्धनिःसारोच्चतरः परः ।
कोमलः स्निग्धनिःसारः स्थूलोऽन्यः स्निग्धकोमलः ॥५६॥
निःसारोच्चतरस्थूलः परो मधुरकोमलः ।

रूक्षनिःसारपीनश्च भेदाः षडिति कीर्तिताः ॥५७॥

नाराटे बोम्बभेदाः स्युर्घनस्त्रिस्थानरूक्षकः ।

एकोऽन्यो घनगम्भीररूक्षोऽन्यो लीनपीवरः ॥५८॥

निःसाररूक्षोऽन्यो लीनघनोच्चतरपीवरः ।

त्रिस्थानघनगम्भीरलीनरूक्षोऽपरः परः ॥५९॥

त्रिस्थानलीननिःसाररूक्षः स्थूलः षडित्यमी ।

एते द्वन्द्वजभेदाः स्यु—

२. सांनिपातिकभेदाः

रचंते सांनिपातिकाः ॥६०॥

स्निग्धत्रिस्थाननिःसारोऽन्यो मृदुर्मधुरो घनः ।

गम्भीरोच्चतरो रूक्षः परस्तु स्निग्धकोमलः ॥६१॥

घनलीनः पीवरोच्चतरोऽन्यः स्निग्धकोमलः ।

त्रिस्थानलीननिःसारपीवरोच्चतरोऽपरः ॥६२॥

कीर्तितो मधुरो लीनस्त्रिस्थानो रूक्षपीवरः ।

निःसारोच्चतरोऽन्यस्तु मधुरस्निग्धकोमलः ॥६३॥

त्रिस्थानघनगम्भीरलीनः उच्चतरः परः ।

मधुरो मृदुगम्भीरलीनत्रिस्थानरूक्षकः ॥६४॥

निःसारोच्चतरोऽन्यस्तु कोमलो मधुरो घनः ।

लीनत्रिस्थानरूक्षोच्चतरपीवरतायुतः ॥६५॥

अष्टाविति त्रिमिश्रस्य भेदाः,

(ग) उपसंहारः

सर्वेतु मिश्रजाः ।

मिलिता मुग्धबोधाय त्रिशन्निःशङ्कुकीर्तिताः ॥६६॥

अन्येषां सूक्ष्मभेदानां नान्तोऽस्ति गुणसंकरात् ।

ते ग्रन्थविस्तरत्रासादस्माभिर्न समीरिताः ॥६७॥

इति शब्दभेदाः ।

(vi) Kinds of voice: 39-67

(a) The fourfold voice:

Voice is distinguished[1] into four kinds viz. *khāhula*, *nārāṭa*, *bombaka*, and *miśraka* which are now defined as under[2]: (39)

(1) *Khāhula*:

Arising from (the predominance of) phlegm (*Kapha*), *khāhula* is creamy, sweet and soft. When it matures[3] in the lower and the middle registers it becomes *āḍilla*. (40)

(2) *Nārāṭa*:

The voice arising from (the predominance of) bile (*pitta*) which is full[4] (*ghana*), deep (*gambhīra*)[5], clear (līna)[6] with the range of three registers is *nārāṭa*[7]. (41 a-c)

(3) *Bombaka*:

Bombaka, however, as declared by Śārṅgadeva, is (the voice) that arises from (the predominance of) wind (*vāta*) and is hollow[8], harsh[9], high sounding[10] and rich (*sthūla*)[11]. (41c-42b)

[1] *Caturbheda* (Catur+bheda lit. classified into four) points to a fourfold division.

[2] "As under" is implied in the text.

[3] *Praudha* of the text in form of *praudhi* is interpreted by 'S' as *vyāpti* (lit. prevalence). However, it has been rendered as mature in its literal sense. The expression seems to be a figurative one.

[4] *Ghana* is interpreted by 'S' as *antaḥsāra* which may properly be understood with reference to its opposite *antar-niḥsāra* (lit. hollow). Thus it has been rendered as 'full' in the sense of 'solid'.

[5] *Gambhīra* of the text is interpreted by 'S' as *nirbhṛdi* lit. noiseless.

[6] *Līna* of the text is interpreted by 'S' as *'aspuṭita,'* lit. uncracked, absorbed or dissolved.

[7] *Nārāṭa* is the same as above *nāraṭa*.

[8] *Antar-niḥsāratāyuta* of the text, lit. having no substance within.

[9] *Parusa* of the text is lit. harsh and is opposed to the softness of *khāhula*.

[10] *Uccaistara* of the text.

[11] *Sthūla* is lit. gross or fat i.e. not fine.

(4) *Miśraka*:

Miśraka is said to be (arising) by the admixture of these (three and is therefore called) *sānnipātika*[1].

Indeed *bomba*[2] is characterised by dryness (of voice) while *khāhula* is creamy; how then can there be the combination of the two characterised as they are by opposite qualities? (43)

To explain, it is thought to be (possible) by the elimination of the opposite (quality) of harshness and the combination of the unopposed (qualities of) sweetness and grossness etc. This (explanation) also holds good with regard to the similar objection concerning the opposition of qualities obtaining in-between the solidity of *nārāṭa* and the hollowness of *bomba*. (44 45)

(b) The four varieties of *Miśra* (combine):

There are four varieties of *miśra* viz. the respective combines of (1) *nārāṭa* and *khāhula*, (2) *nārāṭa* and *bombaka*, (3) *bombaka* and *khāhula* and (4) all the three put together. (46)

The combine of all the three, being free from hollowness and harshness is said to be the finest among the fine (voices) like Lord Śiva (God) among the gods. (47)

The combine of *nārāṭa* and *khāhula* is the best, while that of *khāhula* and *bombaka* is of average standard.[3] *Bomba* in combination with *nārāṭa* is declared by Śarṅgadeva to be of low grade among (the different kinds of) voice; but of these all (the voice) that combines hollowness with harshness is considered to be the lowest. (48-49)

Many varieties (of voice) come into being by the intermixture of the different qualities of these (types). (50 ab)

1. The varieties of double combine:

Khāhula-nārāṭa combine:

One (of these) is sweet, creamy and full[4]; the other is creamy, soft and full; another is sweet and soft having the range of three registers; and yet another is soft with a range of three registers and deep; the other one is

[1]*Sannipātika* lit. 'pertaining to *sannipāta*' the combination of the three humours.
[2]*Bomba* is the same as *bombaka*.
[3]Lit. the middle one.
[4]Though *ghana* is literally 'solid', in the context of voice it implies the sense of fulness. So it is rendered as such.

soft, full and with the range of three registers; another is sweet, soft, having the range of three registers and full; while another is sweet, creamy and soft with the range of three registeres; yet another is sweet, creamy, deep and full with the range of three registers; while another is creamy, soft, deep, intense and unbroken in the range of three registers; and also the other which is creamy, sweet, soft, full, clear, radiant in the three registers and deep. These are the ten varieties said to be arising out of the *khāhula-nārāṭa* combine. (50c-55a)

Khāhula-bomba combine:

Thereafter, among the combines of *khāhula* and *bomba*, one is creamy, soft and hollow; the other is sweet, soft and dry[1]; while another is soft, creamy, hollow and high sounding; the other one is soft, creamy, hollow and rich; yet another is creamy, soft, hollow, high sounding and rich, and also the other which is sweet, soft, dry, hollow and rich. (These) are known to be the six varieties. (55b-57)

Nārāṭa-bomba combine:

There are six varieties of *nārāṭa* in combination with *bomba* One is ranging in three registers and dry; another is clear, rich, hollow and dry; another one is clear, high sounding and rich; and yet another is ranging in the three registers, full, deep, clear and dry; and also the other that is ranging in three registers, clear, hollow, dry and rich. (58-60b)

These (varieties) arise out of the pair combines, while the following pertain to the triple combines.[2] (60 cd)

2. The varieties of triple combine:

Creamy, ranging in three registers and hollow;[3] soft, sweet, full, deep, high sounding and dry; creamy, soft, full, clear, rich and high sounding; creamy, soft, ranging in the three registers, clear, hollow, rich and high sounding; sweet, clear, ranging in the three registers, dry, rich, hollow and high sounding; sweet, creamy, soft, ranging in the three registers, full, deep,

[1]*Rūkṣa* (lit. dry) is the opposite of *snigdha* (creamy). It seems the word *rūkṣa* is used subsequently for the original *paruṣa* (harsh). vide 41c-42b ante.
[2]A product of a combination has been called a combine. The product of *sannipāta* (a combination of the three on the model of the three humours of the body) has been expressed as triple combine.
[3]Some of conjunctive words such as *anya* (other and so on) of the text have been left out of the translation, being unnecessary in this form.

clear and high sounding; sweet, soft, deep, clear, ranging in the three registers, dry, hollow and high sounding; soft, sweet, full, clear, ranging in the three registers, dry, high sounding and rich - these are the eight varieties of triple combines. (61-66b)

Conclusion:

All the different varieties of combines[1] put together are declared by Śārṅgadeva for the understanding of the unwitting to be thirty[2]. There is no end to the subtle differentiations caused by the entermixing of (different) qualities; therefore apprehending undue elaboration of the work, they are not described by us. (66c-67)

Analysing the qualities of voice, the author distinguishes altogether four different kinds of voice viz. *khāhula*, *nārāṭa*, *bombaka* and *miśraka* (lit. an admixture or combination). The particular qualities of the first three of these are traced to the predominance of the three different humours of the body viz. phlegm, bile and wind which, according to the Āyurvedic theory of medicine, are the basic constituents of human organism (cf. *S. R.* I 2. 71). Though the author has attributed the cause of each of these three kinds of voice to the respective humours in the body, what he actually means is their respective predominance, for they are not conceived to function in isolation. The fourth kind is conceptually divided to include such voices as are not very distinctly marked by the exclusive qualities of any one of the main three types. Thus, this class which is appropriately called *miśraka* (lit. compounded) comprehends the combination of the individual characteristic qualities of the first three kinds.

There can obviously be a possible objection to this concept of a mixed class since it may be contended that some the characteristic qualities of the first three kinds are responsible for their mutual exclusiveness and are therefore opposed to each other. They cannot as such combine to form a distinct homogeneous class of *miśraka*. The author, foreseeing this objection, explains, that *miśraka* is not a theoretical or a mechanical combination; it is an intelligent admixture of unopposed and mutually unexclusive qualities combined together. This is adequately demonstrated by the author when he points out that in the combination of *bomba* and *khāhula*, the mutually exclusive and opposite qualities of dryness (*paruṣa*) or harshness and the softness of voice are left out of the combination and only the voice that is characterised by sweetness and grossness, the other two mutually unexclusive and unopposed qualities of the two kinds, is classified as *miśraka*. Similarly, while forming a *miśraka* by the combination of *nārāṭa* and *bomab*, the mutually exclusive and opposite qualities of the two viz. the solidity of the one and the hollowness of the other are excluded from the combination. In this way *miśraka* provides a richer voice and is, therefore, distinguished further in four varieties.

By the intermixture of the three main kinds, the fourth general category of *miśra* is obtained, which is further subdivided into the varieties formed out of the intermixture of their qualities. Among all these kinds of voice the combination of all the three kinds viz. *nārāṭa*, *khāhula* and *bomba* is said to be the best.

The varieties of voice as characterised by the qualities of *khāhula* and *nārāṭa* are given as the different combines of the two. All these and the varieties of the other combines that follow belong to the *miśra* class.

[1] *Miśraka* (lit. derived from or born of combinations) are the products of the combinations of different qualities of the different kinds of voice, designated here as combine.

[2] This includes 10 varieties of the *khāhula-nārāta* combine, 6 of *khāhula-bomba*, 6 of *nārata-bomba* and 8 of the triple combine (10+6+6+8=30).

(vii) शब्दगुणाः

मृष्टो मधुरचेहालस्निग्धस्थानकसुखावहः । ।
प्रचुरः कोमलो गाढः श्रावकः करुणो घनः ॥६८॥
स्निग्धः श्लक्ष्णो रक्तियुक्तश्छविमानिति सूरिभिः । ।
गुणैरेभिः षड्जवशमेतैः शब्दो निगद्यते ॥६९॥
श्रोत्रनिर्वापको मृष्टस्त्रिषु स्थानेष्वनश्वरः ।[1]
मधुरः कीर्तितस्तारः प्रौढो मधुररञ्जकः ॥७०॥
नातिस्थूलो नातिकृशः स्निग्धश्चेहालको घनः । ।
आकण्ठकुण्ठनं स स्यात् पुंसां स्त्रीणां तु सर्वदा ॥७१॥
त्रिषु स्थानेष्वेकरूपश्छविरक्त्यादिभिर्गुणैः । ।
स्त्रिग्धानो मनसो यस्तु सुखदः समुखावहः ॥७२॥
श्रीशंकरप्रियेणोक्तः प्रचुरः स्थूलतायुतः । ।
कोमलोऽन्वर्थनामैव कोकिलाध्वनिवन्मतः ॥७३॥
गाढस्तु प्रबलो दूरश्रवणाच्छ्रावको मतः । ।
करुणः श्रोतृचित्तस्य करुणारसदीपकः ॥७४॥

[1] Ad. ed. स्थानेष्वविस्वरः

दूरश्रवणयोग्यस्तु घनोऽस्तःसारतायुतः ।

अरूक्षो दूरसंश्राव्यो बुधैः स्निग्धो ध्वनिः स्मृतः ॥७५॥

श्लक्ष्णस्तु तैलधारावदच्छिद्रो धीरसंमतः ।

अनुरक्तेस्तु जनको रक्तिमानभिधीयते ॥७६॥

धातुर्विमलकण्ठत्वाद्यः प्राज्ञैरुपलक्ष्यते ।

उज्ज्वलोऽयमिति प्रोक्तश्छविमानिति स ध्वनिः ॥७७॥

इति शब्दगुणाः ।

(vii) Excellences of voice: 68-77

Voice as qualified by these excellences is differentiated by the learned into fifteen varieties viz. *mṛṣṭa, madhura, cehāla, tristhānaka, sukhāvaha, pracura, komala, gāḍha, śrāvaka, karuṇa, ghana, snigdha, ślakṣṇa, raktiyukta* and *chavimān*. (68-69)

1. *Mṛṣṭa*[1] is that (voice) which is refreshing to the ears. (70 a)
2. *Madhura*[2] is that which is undecaying[3] in all the three registers. (70 bc)
3. *Cehāla* is known to be of a high pitch, mature, sweet[4], delightful, neither very gross nor too feeble, creamy and full. It is (manifest) among the males till the breaking of voice[5] and always among the females. (70c-71)
4. *Tristhānaka* is uniformly endowed with the qualities of lustre[6] and delightfulness[7] in the three registers. (72 a-c)

[1]*Mṛṣṭa*-lit. agreeable, pleasing.
[2]*Madhura*-lit. sweet.
[3]*Anaśvara* is the reading availble to 'S' and is surely better than *avistara* (unvitiated) of the Ad. ed of *S. R.*, and hence it has been adopted in our text However, it appears that most probably the original version might have been something like *avisvara* implying thereby that *madhura* is never out of tune in all the three registers.
[4]*Madhura*, in this context has a literal meaning.
[5]When boys are in the age of attaining adolescence, *cehāla* is no longer manifest in them That stage is marked by the breaking of their voice.
[6]*Chavi* lit. colour, splendour, beauty.
[7]*Rakti*-lit. delight.

5. *Sukhāvaha*[1] is that which comforts the mind (i.e. soothing). (72cd)
6. *Pracura*[2] as declared by Śārṅgadeva,[3] is (the voice) full of richness. (73 ab)
7. *Komala*[4] is significant by its name (i.e. tender) believed to be like the voice of the Indian cuckoo. (73 cd)
8. *Gāḍha*[5] is strong. (74 a)
9. *Śrāvaka*[6] is so called[7] because of being audible from a distance. (74 ab)
10. *Karuṇa*[8] inspires the aesthetic delight of pathos in the minds of the listeners.[9] (74 cd)
11. *Ghana*[10] is capable of being heard at a distance and full of intensity (75 ab)
12. *Snigdha*[11] is accepted by the learned to be the voice that is not dry (or hoarse), and is capable of being heard at a distance. (75 cd)
13. *Ślakṣṇa*, according to the wise, is continuous like the (vertical) flow of oil.[12] (76 ab)
14. *Raktimān* is that which creates interest (among the listeners).[13] (76 cd)
15. When a tonal structure emerging from a faultless[14] throat, is characterised by the experts as bright, that voice is called *chavimān*.[15] (77)

Having classified voice into four basic varieties viz. *khālula, nārāṭa, bomba* and *miśra* based on the three hunours of the human body, the author now goes on to give us a different classification which represents a qualitative analysis of voice. Incidentally, he introduces us to the terms in which voice may be distinctly perceived as qualified by different *guṇa-s* (excellen-

[1]*Sukhāvaha*-lit. comforting
[2]*Pracura*-lit profuse. 'S' elucidates it as full of richness *'sthūlatāyukta'*
[3]*Śrīlaṅkarapriya*, the lover of Lord Śiva i.e Śārṅgadeva
[4]*Komala*-lit. soft or tender.
[5]*Gāḍha*-lit. thick, dense and deep.
[6]*Śrāvaka*-lit. the pronouncer.
[7]*Matah* of the text literally means 'is accepted, is believed'.
[8]*Karuṇa*-lit. pathetic or pathos.
[9]The plural is supplied; the text literally rendered would be 'the mind of the audience'.
[10]*Ghana*-lit. dense.
[11]*Snigdha*-lit. creamy, unctuous or emollient.
[12]The flow of oil is characterised by an indistinct process of continuity, of imperceptible change. *Acchidra*-lit. having no vacuum i.e. in other words continuous. *Chidra* is an empty space, a hole.
[13]Literally the passage would read, "the voice that creates 'interest) is called *raktimān*." *Anurakti* lit. means love, attachment.
[14]*Vimala*-lit. devoid of impurity.
[15]*Chavimān* lit. lustrous, colourful.

ces). But instead of describing the qualities individually, he is describing voice as qualified by them. *Guṇa*, in this context, is a value concept; it represents a good quality rather than a property and may be understood with reference to its opposite *doṣa*, which is a bad quality. So, the author now describes the excellences and the blemishes of voice, or in other words, classifies voice as characterised by them.

(viii) शब्ददोषाः

रूक्षस्फुटितनिःसारकाकोलीकेटिकेणयः ।
कृशो भग्न इति प्रोक्ता वृष्टस्याष्टौ भिदा ध्वनेः ॥७८॥
रूक्षः स्निग्धत्वनिर्मुक्तः स्फुटितोऽन्वर्थनामकः ।
एरण्डकाण्डनिःसारो निःसार इति कीर्तितः ॥७९॥
काकोलिकाख्यः काकोलकुलनिर्घोषनिष्ठुरः ।
स्थानत्रयव्याप्तियुक्तो निर्गुणः केटिरुच्यते ॥८०॥
कृच्छ्रोन्मीलन्मन्द्रतारः केणिरित्यभिधीयते ।
अतिसूक्ष्मः कृशो भग्नः खरोष्ट्रध्वनिनीरसः ॥८१॥

इति शब्ददोषाः ।

(viii) The blemishes of voice : 78-81

Eight varieties are spoken of for the defective voice viz. *rūkṣa*, *sphuṭita*, *niḥsāra*, *kākoli*, *keṭi*, *keṇi*, *kṛśa* and *bhagna*. (78)

1. *Rūkṣa*[1] is devoid of viscosity. (79 a)
2. *Sphuṭita*[2] is significant by its name (i.e. it is broken). (79 b)
3. *Niḥsāra*[3] is said to be hollow like the seed of the caster oil plant (79 cd)
4. *Kākoli* is hoarse like the cawing of a group of ravens.[4] (80 ab)
5. *Keṭi* is said to be ranging in the three registers without any excellence.[5]

[1] *Rūkṣa*-lit. dry, the opposite of *snigdha* (creamy).
[2] *Sphuṭita*-lit. broken
[3] *Niḥsāra*-lit. devoid of substance. It has been rendered as hollow. It is not understood how it is compared to the seed of the castor oil plant, since that is not without substance.
[4] Crow with glossy, black plumage.
[5] Such as sweetness and so on.

6. *Keṇi* is known to be (the voice) that approaches[1] the high and the low registers with difficulty. (81 ab)
7. *Kṛśa* is extremely frail.[2]
8. *Bhagna*[3] is hard and unpleasant like the braying of an ass and grunting of a camel. (81 d)

(ix) शारीरम्

(क) शारीरलक्षणम्

रागाभिव्यक्तिगणवत्त्वमनभ्यासेऽपि यद्ध्वनेः ।
तच्छारीरमिति प्रोक्तं शरीरेण सहोद्भवात् ॥८२॥

(ख) शारीरगुणाः

तारानुद्ध्वनिमाधुर्यरक्तिगाम्भीर्यमार्दवैः ।
घनतास्निग्धताकान्तिप्राचुर्यादिगुणैर्युतम् ॥८३॥
तत् सुशारीरमित्युक्तं लक्ष्यलक्षणकोविदैः ।

(ग) शारीरदोषाः

अनुस्थानविहीनत्वं रूक्षत्वं त्यक्तरक्तिता ॥८४॥
निःसारता विस्वरता काकित्वं स्थानविच्युतिः ।
काश्यं काकंश्यमित्याद्याः कुशारीरं तु दूषणैः ॥८५॥

(घ) सुशारीर प्राप्त्युपायाः

विद्यादानेन तपसा भक्त्या वा पार्वतीपतेः ।
प्रभूतभाग्यविभवैः सुशारीरमवाप्यते ॥८६॥

इति शारीरम् ।

[1] *Unmīlan*-lit. opening.
[2] *Sūkṣma*-lit subtle, may imply a frail voice as the opposite of *sthūla* (full).
[3] *Bhagna*-lit. broken.

(ix) *Śārīra* (gifted voice): 82-86

(a) The definition of *Śārīra*:

The (inherent) capability[1] of voice for the delineation of a *rāga* even without (any) practice is called *śārīra*[2], since it comes into being along with the body. (82)

(b) The excellences of *Śārīra*:

The voice having such excellences as (access to) the higher register, resonance, sweetness, delightfulness, depth, softness, fulness[3], creaminess, brilliance and volume etc. is considered, by the experts in theory and practice, to be well gifted[4]. (83-84b)

(c) The blemishes of *śārīra*:

The voice characterised by such blemishes as lack of resonance, dryness, lack of delightfulness, lack of fulness[5], inaccurate tonality[6], hoarseness[7] inaccessibility to the (three) registers[8], frailty and harshness etc. is (considered to be) poorly gifted[9]. (84c-85)

(d) Means of attaining the gifted voice:

A well gifted voice is obtained through great fortune, imparting of knowledge, penance or devotion to Lord Śiva[10]. (86)

The concept of *Śārīra* is perhaps unique to musicological thinking in India As it has been defined, what is meant by *śārīra* is the original and the natural capability of the voice of a person. Thus, *śārīra* is not a general

[1]The capability of voice for singing that is not dependent on practice.

[2]*Śārīra*-lit. pertaining to the body.

[3]*Ghanatā* is an abstract noun from *ghana* which, hitherto, has been rendered as full.

[4]It would be clear from the comments that *śārīra* implies a natural gift of musical voice. *Sucārīra* is good *śārīra*, a voice that is well gifted, as opposed to being poorly gifted.

[5]See note 3 above.

[6]*Visrarata* lit. bad tonality, signifies "being out of tune." Tonality mainly signifies "loyalty to a tonic."

[7]*Kākitva* consists in the hoarseness of voice, as found in the cawing of the crows The word *kākitva* is the abstract noun from *kāki* (lit. crow).

[8]*Sthānavicyuti* (sthāna (vicyuti)-lit. inadequate approach to the range of three egisters

[9]*Kucārīra* is the opposite of *sucārīra* explained in note 4 above.

[10]Literally, the Lord (the husband) of Pārvati.

property of sound like timbre or intensity, but represents the personal capacity of a singer to sing and to render a *rāga* without prior practice. In other words, it denotes the personal power of the singer to grasp and reproduce a tonal structure merely by listening and not by training. That is why it has been described as co-existent with the body or born along with the body.

'K' emphasises another aspect of it. He says that given the singer's capability and practice, a *rāga* is always delineated, but without the capability it cannot be rendered merely by practice. Thus, *śārīra* refers to the musicality of voice gifted by nature to the singer, which cannot be produced by any amount of practice subsequent to birth

'S' quotes from the Saṅgītasamayasāra the definition and the fourfold classification of *śārīra*. He says "the capacity of exposing a *rāga*, apart from the element of practice that arises along with the body is said to be *śārīra*." He further distinguishes this capability into four types, the details of which we need not enter here. 'S' interprets it as the capability inherent in voice to delineate *rāga-s* without any practice.

(x) गमकलक्षणम्, तद्भेदाश्च

स्वरस्य कम्पो गमकः श्रोतृचित्तसुखावहः ।
तस्य भेदास्तु तिरिपः स्फुरितः कम्पितस्तथा ॥८७॥
लीन आन्दोलितवलित्रिभिन्नकुरुलाहताः ।
उल्लासितः प्लावितश्च हुंफितो मुद्रितस्तथा ॥८८॥
नामितो मिश्रितः षड्जवर्णने परिकीर्तिताः ।
लघिष्ठडमरुध्वानकम्पानुकृतिसुन्दरः ॥८९॥
द्रुततुर्यांशवेगेन तिरिपः परिकीर्तितः ।
वेगे द्रुततृतीयांशसंमिते स्फुरितो मतः ॥९०॥
द्रुतार्धमानवेगेन कम्पितं गमकं विदुः ।
लीनस्तु द्रुतवेगेनान्दोलितो लघुवेगतः ॥९१॥
वलिर्विविधवक्रत्वयुक्तवेगवशाद्भवेत् ।
त्रिभिन्नस्तु त्रिषु स्थानेष्वविश्रान्तघनस्वरः ॥९२॥
कुरुलो वलिरेव स्याद् ग्रन्थिलः कण्ठकोमलः ।
स्वरमग्निममाहत्य निवृत्तस्त्वाहतो मतः ॥९३॥

उल्लासितः स तु प्रोक्तो यः स्वरानुत्तरोत्तरान् ।
क्रमादुच्छेत्, प्लावितस्तु प्लुतमानेन कम्पनम् ॥९४॥
हृदयंगमहुंकारगर्भितो हुंफितो भवेत् ।
मुखमुद्रणसंभूतो मुद्रितो गमको मतः ॥९४॥
स्वराणां नमनादुक्तो नामितो ध्वनिवेदिभिः ।
एतेषां मिश्रणान्मिश्रस्तस्य स्युर्भूरयो भिदाः ॥९३॥
तेषां तु स्थायरागेषु विवृतिः संविधास्यते ।

इति गमकभेदाः ।

(x) The definition and varieties of *kampa* (shake): 87-97b

The shaking of tone that is delightful to the listener's mind is (called) *gamaka*. Its varieties are: *Tiripa*, *sphurita*, *kampita*, *līna*, *āndolita*, *valī*, *tribhinna*, *kurula*, *āhata*, *ullāsita*, *plāvita*, *humphita*, *mudrita*, *nāmita* and *miśrita*--these are known to be fifteen. (87a-89b)

1. *Tiripa*-The shake (of a note) that is delightful [1]like the sound of a small ḍamaru speeding in a quarter *druta*[2] is called *tiripa*. (90 ab)

2. *Sphurita*[3]-If it[4] is produced speeding in one third of a *druta*, it is considered to be *sphurita*. (90 cd)

3. *Kampita*[5]-The *gamaka* speeding in half a *druta* is known as *kampita*. (91 ab)

4. *Līna*[6]-is speeding (the shake) in (the period of) a *druta*. (91 c)

5. *Āndolita*[7] is by the speed of a *laghu*[8]. (91 d)

[1]*Anukṛti* of the text literally means resembling (the sound of a small ḍamaru) in beauty.

[2]*Druta* is a half *mātrā* (cf. *S. R.*, V 238). In terms of *tāla*, *mātrā* is equal to five short syllables (*laghu akṣara-s*); *laghu* is of one *mātrā*, *guru* of two and *pluta* of three.

[3]*Sphurita*-lit. trembling, throbbing, shaken.

[4]That is, the shake.

[5]*Kampita*-lit. shaken.

[6]*Līna*-lit. absorbed or dissolved.

[7]*Āndolita*-lit. swung.

[8]See note 2 above.

6. *Vali* take place while speeding (the shake) through various curves. (92 ab)

7. *Tribhinna* is the (shake) with uninterrupted and full tone in the three registers. (92 cd)

8. *Kurula* is crooked, being the same as *vali* in a soft voice. (93 ab)

9. *Āhata*[1] is accepted as that which touches the succeeding note and returns. (93 cd)

10. *Ullāsita*[2] is said to be that (shake) which approaches the succeeding notes in due order. (9 ac)

11. *Plāvita* is shaking in the measure of *pluta*. (94 cd)

12. *Humphita*[3] is (the shake) with heart-captivating (tone) sounding *hum*. (95 ab)

13. *Mudrita*[4] is considered to be the shake that is produced by closing the mouth. (95 cd)

14. *Nāmita*[5] is so called by the expert musicologists[6] because of the descendance of notes (that produce it). (96 ab)

15. *Miśra*[7] (conjoint) is (produced) by the admixture of these[8] (1-14) and there are many varieties in it which will be expounded in the context of *sthāya-s*[9]. (96c-97b)

Now, the author is defining *gamaka* in general terms, as well as in terms of its specific varieties. *Gamaka*, as defined by the author, in the widest sense, is the shaking of a tone, or it may be said to be a tonal shake that is musically delightful. 'S' quotes Pārśvadeva who defines it as follows:

"In a melodic structure, the formulation of a tonal shade arising out of a *svara's* own *śruti* and resorting to that of another *śruti*, is demonstrated to

[1]*Āhata*-lit. struck.

[2]*Ullāsita*-lit. delighted.

[3]*Humphita*-lit. embodying the sound hum.

[4]*Mudrita*-lit. closed.

[5]*Nāmita*-lit. lowered.

[6]*Dhvanivedi*-lit. the sound experts.

[7]*Miśra* or *miśrita*-lit. mixed.

[8]'K' observes that it is not the intention of the author to imply that all the varieties (1 to 14) put together would make for *miśra* for, he has further said that there are many varieties of *miśra*.

[9]*Sthāya* is shortly to be defined.

be *gamaka*[1]." Obviously, this definition is more precise and gives a better idea of what it means

Historically, Śārṅgadeva seems to be the first writer known to us who has consolidated the concept of *gamaka* and formulated it as such in some detail. It is well known that Bharata does not distinguish between *alaṅkāra* and *gamaka*; he rather includes the latter in the former.

(xi) स्थायलक्षणम्, तद्भेदाश्च

(क) लक्षणम्, उद्देशश्च

रागस्यावयवः स्थायो वागो गमक उच्यते ॥९७॥
तत्रोक्तं लक्ष्म वागानां स्थायानां तूच्यतेऽधुना ।
वागानामपि केषांचित् प्रसङ्गाद्वक्ष्मि लक्षणम् ॥९८॥
ते च शब्दस्य ढालस्य लवन्या वट्टनेरपि ।
वाद्यशब्दस्य यन्त्रस्य छायायाः स्वरसङ्गितः ॥९९॥
प्रेरितस्तीक्ष्ण इत्युक्ता व्यक्तासंकीर्णलक्षणाः ।
भजनस्य स्थापनाया गतेर्नादस्यनिस्वनेः ॥१००॥
रक्तेर्द्रुतस्य शब्दस्य भृतस्यांशावधानयोः ।
अपस्थानस्य निकृतेः करुणाविविधत्वयोः ॥१०१॥
गात्रोपशमयोः काण्डारणानिर्ज्वनान्विती ।
गाढो ललितगाढश्च ललितो लुलितः समः ॥१०२॥
कोमलः प्रसृतः स्निग्धचोक्षोचितसुदेशिकाः ।
अपेक्षितश्च घोषश्च स्वरस्यैते प्रसिद्धितः ॥१०३॥
स्थायानां गुणभेदेन व्यपदेशा निरूपिताः ।
वह्नाक्षराङ्गम्बरयोरुल्लासिततरङ्गिते ॥१०४॥
प्रलम्बितोऽवस्खलितस्त्रोटितः संप्रविष्टकः ।
उत्प्रविष्टो निःसरणो भ्रामितो दीर्घकम्पितः ॥१०५॥
प्रतिघात्योल्लासितश्च स्यादलम्बथिलम्बकः ।
स्यात् त्रोटितप्रतीष्टोऽपि प्रसृताकुञ्चितः स्थिरः ॥१०६॥

[1]स्वश्रुतिस्थानसंभूतां छायां श्रुत्यन्तराश्रयाम् ।
स्वरूपं गमयेद्गीते गमकोऽसौ निरूपितः ॥ (Pārśvadeva as quoted by 'S')

स्थायुकः क्षिप्तसूक्ष्माप्तावित्यसंकीर्णलक्षणाः ।
प्रकृतिस्थस्य शब्दस्य कलाक्रमणयोरपि ॥१०७॥
घटनायाः मृदस्यापि घालेर्जीवस्वरस्य च ।
वेदध्वनेर्घनत्वस्य शिथिलोऽवघटः प्लुतः ॥१०८॥
रागेष्टोऽपस्वराभासो वक्रः कलरवस्य च ।
छाम्बसः मुकराभासः संहितो लघुरन्तरः ॥१०९॥
वक्रो दीप्तप्रसन्नश्च स्यात् प्रगल्भमृदुर्गुरुः ।
ह्रस्वः शिथिलगाढश्च दीर्घोऽसाधारणस्ततः ॥११०॥
साधारणो निराधारो वुष्करा भासनामकः ।
मिश्रश्चैतेऽपि संकीर्णा गुणैर्भिन्नाश्च पूर्ववत् ॥१११॥
इति वर्णयतिः स्थायाः शार्ङ्गदेवेन कीर्तिताः ।

(xi) The definition and varieties of *sthāya*: (97c-189 b)

(a) Definition and enumeration: (97c-112b)

Sthāya is an organic component[1] of *rāga*. *Rāga* is said to be *gamaka*. Of these (two), the characteristic features of *rāga-s* (*gamaka-s*) have already been described; and now those of *sthāya-s* are being related. Incidentally I am also to describe the characteristic features of some[2] of the *gamaka-s*. (97c-98)

Those (of the *sthāya-s*) that are related to *śabda*, *dhāla*, *lavani*, *vahani*, *vādyaśabda*, *yantra*, *chāyā*, *svaralaṅghita*, *prerita* and *tikṣṇa* are quite well known and also distinctly defined. (99-100b)

The (*sthāya-s*) related to *bhajana*, *sthāpanā*, *gati*, *nāda*, *dhvani*, *chavi*, *rakti*, *druta*, *bhṛta*, *aṁśa*, *avadhāna*, *apasthāna*, *nikṛti*, *karuṇā*, *vividhatva*, *gātra*, *upaśama*, *kāṇḍāraṇā*, *nirjavana*, *gāḍhanā*, *lalitagāḍha*, *lalita*, *lulita*, *sama*, *komala*, *prasṛta*, *snigdha*, *cokṣa*, *ucita*, *sudeśika*, *apekṣita*, *ghoṣa* and *svara*

[1]*Sthāya* is defined by the author as an *avayava* (lit. a limb) of a *rāga*. 'S' interprets *avayava* as *ekadeśa*, probably in the sense of a portion; and that, he says, rests on a tone other than *saṁnyāsa* and *vinyāsa*. It is a melodic pattern constituted by the fundamental and such other few notes. 'C' interprets *avayava* as *bhāga* (part of a *rāga*) P.L.I.S. concludes that *Sthāya* comprises an analysis of the elements of *raṅjakatā* (delightfulness) in music and delineation of *rāga*. She also further concludes, "*Sthāya* includes *gamaka-s* and all characteristic features in the rendering of *rāga* as also time measure." (cf. *J.M.J.* pg. 3,4-"The Concept of *Sthāya*").

[2]'R' elucidates that the *gamaka-s* dealt with here are the varieties of *miśra* (conjoin *gamaka-s*) spoken of earlier.

rana, bhramita, dirghākampita, pratigrāhyollāsita, alambavilambaka, trotitapratīṣṭa, praṣṛtakuṃcita, ṣthira, sthātruka, kṣipta, and *sūkṣmānta,* (104c-107b)[1]

Besides, these are the indistinctly[2] defined (*sthāya-s*) distinguished by their character as (mentioned) before, viz. as related to *prakṛtiṣtha śabda, kalā, ākramaṇa, ghaṭanā, sukha, cālī, jīvasvara, vedadhvani, ghanatva, ṣithila, avaghaṭa, pluta, rāgeṣṭa, apasvarābhāsa, baddha, kalnrava, chāndasa, sukkarābhāsa, saṁhita, laghu, antara, vakra, dīptaprasanna, praṣannamṛdu, guru, hrava, ṣithila, gāḍha, dīrgha, aṣādhāraṇa, sādhāraṇa, nirādhāra, duṣkarābhāsa* and *miśra.* (107c-111)[3]

Thus, ninety-six[4] *sthāya-s* are enumerated by Sārngadeva. (112 a b)

(b) The well known (*prasiddha*) *sthāya-s.* (112c-151)

(i) The distinctly defined *sthāya-s:*

1. *Śabda:* The *sthāya-s* that hold upon the previous[5] tone are known as related to *śabda.* (112 c d)

2. *Dhāla* is a rolling movement like that of a pearl. The *sthāya-s* in which this (movement) is found pertain to *dhāla.* (113 a b)

[1] 'K' says "Well known to the musicologists."

[2] *Guṇabhedana* – lit. by differentiating them according to their qualities, or on the basis of their (tonal) character. 'K' elucidates that they are named on the basis of their potency to enrich the delineation of *rāga* (*rāgādīlayādhānarupabhajanādiguṇādhāna-bhedena*).

"S' defines *asaṁkīrṇa* as "those (*sthāya-s*) that are distinctly defined." He further points out that "if this be the significance of what is called *asaṁkīrṇa*, then the first group of *sthāya-s* too is similarly defined; what then differentiates them?" And he replies that "the difference lies in the fact that the preceding ones are well known but these are obscure." That is why, while defining these, they have been categorised as *aprasiddha* (obscure), even though distinctly defined.

[4] This comprises—

(i) The wellknown and distinctly defined *sthāya-s*	10
(ii) The well-known and indistinctly defined *sthāya-s*	33
(iii) The obscure and distinctly defined *sthāya-s*	20
(iv) The obscure and indistinctly defined *sthāya-s*	33
Total number of *sthāya-s*	96

[5] *Mukta* – lit. released. 'S' reads it as *yukta* i.e. 'proper', and interprets, "The *sthāya-s* that commence with the proper' tone (lit. word) are related to *śabda.*" But 'K' seems to have the better reading' *mukta* and he interprets that, if the tone that ends the preceding *sthāya* begins the succeeding one in cycle, such *sthāya-s* are related to *śabda. Śabda* literally means sound, as well as word but in this context it implies tone. *Pratigrāhya* literally means' catching' in already released thing. P.L.S. illustrates it on the analogy of the *alaṁkāra* 'as ri ga ri, ri ga ma ri' where the preceding phrase ends with the note with which the succeeding phrase begins. (*I.M.J.*, no. 4, p. 34)

(ख) प्रसिद्धस्थाया:

(i) तत्रासङ्कीर्णलक्षणा: स्थाया:

मुक्तशब्दप्रतिग्राह्या: स्थाया: शब्दस्य कीर्तिता: ॥११२॥

ढालो मुक्ताफलस्येव चलनं लुण्ठनात्मकम् ।
स येषु ते स्युर्ढालस्य, ममनं स्वतिकोमलम् ॥११३॥

लवनी, तद्भुज: स्थाया लवण्या: परिकीर्तिता: ।
यस्तु कम्पनमारोहिण्यवरोहिणि वा भवेत् ॥११४॥

वहनी साथ संचारिण्यपि वा स्थिरकम्पनम् ।
सा गीतालप्तिसंबन्धभेदेन द्विविधा मता ॥११५॥

पुनर्द्विधा स्थिरा वेगाह्वया पुनस्त्रिविधोदिता ।
ह्रस्वा कण्ठ्या शिरस्या च वेगस्था ह्रस्वयोर्द्वया ॥११६॥

वहनी स्यात् पुनर्ह्रस्वा खुत्तोत्फुल्लेति भेदत: ।
यस्यामन्तर्विशन्तीव स्वरा: खुत्तेति सा मता ॥११७॥

सोत्फुल्लेत्युदिता यस्यां निर्यान्तीवोपरि स्वरा: ।
वलिर्या गमकेष्वुक्ता साप्येवंविधभेदभाक् ॥११८॥

वहनी येषु ते स्याया वहन्या: परिभाविता: ।
रागमग्ना वाद्यशब्दा येषु ते वाद्यशब्दजा: ॥११९॥

ये यन्त्रेष्वेव दृश्यन्ते बाहुल्यात्ते तु यन्त्रजा: ।
छाया काकु: षट्प्रकारा स्वररागाश्यरागजा ॥१२०॥

स्यादेशक्षेत्रयन्त्राणां तल्लक्षणमथोच्यते ।
श्रुतिन्यूनाधिकत्वेन या स्वरान्तरसंश्रया ॥१२१॥

स्वरान्तरस्य रागे स्यात् स्वरकाकुरसौ मता ।
या रागस्य निजच्छाया रागकाकुं तु तां विदु: ॥१२२॥

सा त्वन्यरागकाकुर्या रागे रागान्तराश्रया ।
सा देशकाकुर्या रागे भवेद्देशस्वभावत: ॥१२३॥

शरीरं क्षेत्रमित्युक्तं प्रतिक्षेत्रं निसर्गत: ।

रागे नानाविधा काकुः क्षेत्रकाकुरिति स्मृता ॥१२४॥
वीणावंशादियन्त्रोत्था यन्त्रकाकुः सतां मता ।
अन्यच्छायाप्रवृत्तौ ये छायान्तरमुपाश्रिताः ॥१२५॥
छायायास्ते मताः स्थाया गीतविद्याविशारदैः ।
मध्ये मध्ये स्वरान् भूरीँल्लङ्घयन् स्वरलङ्घितः ॥१२६॥
तिर्यगूर्ध्वंमधस्ताच्च प्रेरितः प्रेरितैः स्वरैः ।
स्वरः पूर्णंश्रुतिस्तारे तीक्ष्णवत्तीक्ष्ण उच्यते ॥१२७॥

3. *Lavanī*[1] is a very soft[2] descending movement, and the *sthāya-s* associated with it are known as pertaining to *lavanī*. (113 c-114 b)

4. *Vahanī*[3] is the shaking (of notes) either in the ascent or in the descent and also in the *sancārī* (*varṇa*) with a constant tremor. It is considered to be twofold viz. as related to *gīta* (composition) and to *ālapti* (improvisation). Again it is twofold viz. *sthirā* (stable or constant), and *vegādhyā* (speeding). Again it is said to be threefold viz. *hṛdyā*, *kaṇṭhyā*, *śirasyā* i.e. (pertaining to the heart, the throat and the head respectively) in the body.[4] That which arises from the heart (*hṛdyā*) is again twofold viz. *khuttā* and *utphullā*. *Khuttā* is thought as that in which the notes appear to be moving in[5]. *Utphullā* is said to be that in which the succeeding notes appear to be moving out.[6] (114 c-118 b)

Vali, which has been described among the *gamaka-s*, is also differentiated on these lines. (118 c d)

The *sthāya-s* associated to *vahanī* are defined as pertaining to *vahanī*. (119 a b)

[1]P.L.S. defines it as "Rendering of *svara-s* with extra tenderness in descent is *lavanī*."

[2]*Namanam* is interpreted by 'S' as *adha* + *uchāranam* (lit. singing downwards) i.e. descending movement (of tones). However, Pārśvadeva lends it a technical meaning: "The shaking of creamy and tender notes without effort and alongwith *laghutva* (lit. smallness) is said by the musicologists to be *namanam*. (*S.S. Sāra* II 103, 104) *Nāmitam* has already been mentioned as a *gamaka* with descending notes."

[3]The classification of *vahanī* may be illustrated as follows: '*Vahanī* is divided as *gītavahanī* and *ālaptivahanī* each of which is sub-divided as *Sthirā* and *vegādhyā*. Again each of these is subdivided into *hṛdyā*, *kaṇṭhyā* and *śirasyā*. Of these, only *hṛdyā* is subdivided as *khuttā* and *utphullā*.'

[4]These three correspond to the three registers arising respectively in the heart, the throat and the cerebrum.

[5]That is, "where the succeeding note appears to be getting into the preceding one e.g. sa ri, sa, ri ga ri, ga ma ga, etc." (cf. P.L.S. in *I.M.J.*, no. 4, p. 35)

[6]That is, "where the notes appear to be coming out, or the succeeding notes naturally follow out of the preceding ones; e.g. sa ri, ri ga, ga ma, ma pa, pa dha, etc." (cf. P.L.S. in *I.M.J.*, no. 4, p. 35)

5. *Vādyaśabda*: The *sthāya-s* incorporating delightful[1] instrumental sound-syllables[2] are born of *vādyaśabda* (lit. instrumental sound). (119 c d)

6. *Yantra*: Those (however) that are found in abundance among the instruments only[3] are born of *yantra* (instrument). (120 a b)

7. *Chāyā* is *kāku* (intonation) which is of six types viz. *svarakāku*, *rāgakāku*, *anyarāgakāku*, *deśakāku*, *kṣetrakāku* and *yantrakāku*, and their definitions follow: (120 c-121 b)

(a) *Svarakāku*:[4] When in a *rāga* the reflection (*chāyā*) of one note by the decrease or the increase of its *śruti*-measure is cast upon another it is considered[5] to be *svarakāku*[6] (tonal inflection). (121 c-122 b)

(b) *Rāgakāku*: However, the particular shade of a *rāga*, which is its own, is known as *rāgakāku*[7] (inflection of *rāga*). (122 c d)

(c) *Anyarāgakāku*: But, if in a *rāga* (the *chāyā*) of another *rāga* is reflected, it is *anyarāgakāku* (the inflection of another *rāga*). (123 a b)

(d) *Deśakāku*: That (i.e. the *chāyā*) which in a *rāga* is reflected in the regional practice[8] is *deśakāku* (regional inflection). (123 c d)

(e) *Kṣetrakāku*: The body is said to be the *kṣetra* (field) and in the singing of *rāga*, naturally there are various tonal inflections (*kāku-s*) related to every *kṣetra* (producing organism). This (shade of *rāga*) is known as *kṣetrakāku*[9] (individual inflection of tone). (124)

[1]*Rāgamagna* lit. immersed in *rāga*, in its primary meaning of delight, therefore delightful.

[2]*Vādyaśabda*— P.L.S. cites *Saṅgītasudhā* of Raghunātha Bhūpa who identifies it with *pāṭākṣara* i.e. "syllables associated with an instrument, e.g. the modern *jhālā* in sitar, *taṭkāra* in wind instruments or where the syllables of an instrument are used in vocal music, e.g. *tana*, *ri nom* etc. in *ālāpa* of *dhrupada* style, *tānam* of karnaṭaka music, *tarānā* or *tillānā* and similar compositions." (cf. *I.M.J.*, no. 4, p. 36)

[3]Such as modern "*ghaṭṭa*, *sūta* etc. of plucked stringed instruments or special bowle hniques of bowed instruments," (cf P.L.S in *I.M.J.*, no. 4, p. 36)

[4]The word *chāyā* (lit. shade or shadow and also lustre or beauty or so on) is used in a technical sense, since it is identified with *kāku* which implies tonal inflection or intonation. Here it has been translated either as reflection or shade according to the context.

[5]*Ucyate* of the text lit. 'is spoken of'.

[6]P.L.S. observes that, "*Svarakāku* pertains to *vikṛta svara-s* where one note enters the sphere of another and thus adopts its shadow by getting nearer." (cf. *I.M.J.*, no. 4, p. 36).

[7]Compare the surmise of P.L.S. "The special characteristic of a *rāga* which distinguishes it from others is a *rāga kāku*." (cf. *I.M.J.*, no. 4, p. 36)

[8]*Deśāsvabhāvataḥ* of the text may literally be rendered as "in accordance with regional nature" which seems to include regional aesthetic taste and ethnic structure.

[9]*Kṣetrakāku* has been identified by P.L.S. mainly with timbre of human voices which distinguishes one voice from another." The relation of personal timbre to the rendering of a *rāga* seems to be incomprehensible, but is not yet insignificant. As observed by P.L.S., "Serious thought reveals that the timbre of the human voice has its own importance in the aesthetic atmosphere created by a *rāga*." (cf. *I.M.J.*, no. 4, p. 37)

(f) *Yantrakāku*: The (shade of a *rāga*) arising out of the instruments such as *vīṇā*, flute etc. is considered by the experts to be *yantrakāku*[1] (instrumental inflection). (125 a b)

The *sthāya-s* involved in the shade (of a *rāga*) other than the one which they reflect are considered by the expert vocalists and instrumentalists to be related to *chāyā* (shade).[2] (125 c-126 b)

8. *Svaralanghita*[3] is by frequent overstepping of intermediary notes (126 c d)

9. *Prerita*:[4] is that (*sthāya*) which is stimulated by the upward, downward and the oblique (movement of) notes. (127 a b)

10. *Tīkṣṇa*:[5] The note that is complete in the *śruti*-measure and yet is quite sharp in the upper register is said to be *tīkṣṇa*. (127 c d)

(ii) तत्र संकीर्णलक्षणाः स्थायाः

रागस्यातिशयाधानं प्रयत्नाद्भूजनं मतम् ।
तद्युक्ता भजनस्य स्युः स्थापनायास्तु ते मताः ॥१२८॥
स्थापयित्वा स्थापयित्वा येषां प्रतिपदं कृतिः ।
सविलासास्ति गीतस्य मत्तमातङ्गवद्गतिः ॥१२९॥
तद्युक्तास्तु गतेः स्थायाः स्निग्धो माधुर्यमांसलः ।
बहुलो येषु नादः स्यात्ते नादस्य प्रकीर्तिताः ॥१३०॥

[1] *Yantrakāku* (instrumental inflection) too is significant in the rendering of a *rāga*, from the aesthetic point of view. For example, as pointed out by P.L.S., "*Bīna* of north India is specially suitable for solemn and grave *rāga-s* like *darbārīkāthaḍā* and *malhāra*, but *jalataranga* is just the opposite."

[2] In the preceding few verses the author has defined six varieties of *chāyā*. Now, he is defining the *sthāya-s* pertaining to it. *Chāyā* (lit. shade or shadow, lustre etc.) has been defined by Kumbhā as a tonal modification in a *rāga* which is identified with *kāku* (*Dhvaner vikāro yaḥ kākuḥ sā chāyā S. Rāj.* II 3, 4, 7.). If the *chāyā* a specific characteristic of one *rāga*, is transferred, in singing, to another, the *sthāya-s* involved in the *chāyā* of one *rāga* and reflected or transferred to that of another are said to be pertaining to *chāyā*.

[3] *Svaralanghita*—lit. that which oversteps notes. *Langhana* is omission by overstepping; when notes are frequently omitted, that *sthāya* is *svaralanghita*, 'S' interprets *bhūri* (many) of the text as three or four.

[4] *Prerita*—lit. stimulated. The oblique movement of notes is elucidated by P.L.S. as "*vakragati* i.e. curved or winding movement of notes, e.g. sa ga ri ga- ma ga ri ga—ri ga ma ri -sa ri ni sa." (*I.M.J.*, no. 4, p. 38)

[5] *Tīkṣṇa*—lit. sharp, compared by 'S' with the point of a needle. Also see P.L.S. (*I.M.J.*, no. 4, p. 38) who quotes *Saṅgīta-sudhā* and says, "The sharpness of the whole tone used in the *tāra-sthāna* (upper register) has been given here the analogy of a needle point, e.g. *antara gāndhāra* in *tāra-sthana*."

अतिदीर्घप्रयोगाः स्युः स्थाया ये ते ध्वनेर्मताः ।
युक्ताः कोमलया कान्त्या छवेः स्थाया निरूपिताः ॥१३१॥
रक्तेतरत्वयुक्तो रक्तेरुक्ताः स्थाया मनीषिभिः ।
प्लुतस्यान्वर्थनामानो भृतस्य भरणाद्ध्वनेः ॥१३२॥
रागान्तरस्यावयवो रागेऽशः स च सप्तधा ।
कारणांशश्च कार्यांशः सजातीयस्य चांशकः ॥१३३॥
सदृशांशो विसदृशो मध्यमस्थांशकोऽपरः ।
अंशांशश्चेति यो रागे कार्योंऽशः कारणोद्भवः ॥१३४॥
कारणांशस्त्वसौ रामकृतौ कोलाहलांशवत् ।
कारणे कार्यरागांशः कार्यांशो भैरवे यथा ॥१३५॥
भैरव्यंशः, समां जातिं गौडत्वाद्या समाश्रिताः ।
कर्णाटाद्याः सजातीयास्तेष्वेकांशोऽपरत्र यः ॥१३६॥
सजातीयांशकः स स्यादंशः सदृशरागयोः ।
सदृशांशो यथा नट्टाबराट्योः शुद्धयोर्मिथः ॥१३७॥
सादृश्यशून्ययोरंशोऽत्यन्तं विसदृशांशकः ।
वेलावल्याश्च गुर्जर्याः परस्परगतौ यथा ॥१३८॥
मध्यस्थरागो सादृश्यवैसादृश्यविवर्जितो ।
मध्यस्थांशस्तयोरंशो नट्टादेशाख्ययोरिव ॥१३९॥
अंशोंऽशान्तरसंचारावंशांश इति कीर्तितः ।
येष्वंशो दृश्यते स्थायास्तेंऽशस्य परिकीर्तिताः ॥१४०॥
मनसा तद्गतेनैव ये ग्राह्यास्तेऽवधानजाः ।
आयासेन विना यत्र स्थाने स्यात् प्रचुरो ध्वनिः ॥१४१॥
स्वस्थानं तदपस्थानं स्थायासेन तद्गतेः ।
अपस्थानस्य ते स्थाया येऽपस्थानसमुद्भवाः ॥१४२॥
निकृतेः करुणायाश्च स्थायास्त्वनर्थनामकाः ।
स्थाया नानाविधां भङ्गीं भजन्तो विविधत्वजाः ॥१४३॥

गात्रस्य, गात्रे नियता: कृत्वा तीव्रतरं ध्वनिम् ।
येषूपशान्ति: क्रियते भवत्युपशमस्य ते ॥१४४॥

काण्डारणा प्रसिद्धैव तस्या: स्थायास्तवुद्भवा: ।
सरल: कोमलो रक्त: क्रमाच्छ्रोतोऽतिसूक्ष्मताम् ॥१४५॥

स्वर: स्याद्येषु ते स्थाया: प्रोक्ता निर्जवनान्विता: ।
गाढ: ग्रंथित्वनिर्मुक्त: स एव मृदुतान्वित: ॥१४६॥

भवेल्ललितगाढस्तु ललितस्तु विलासवान् ।
मार्दवाघूर्णित: प्रोक्तो लुलित: स्यात् समं: पुन: ॥१४७॥

हीनो वेगविलम्बाभ्यां, यथार्थ: कोमलो मत: ।
प्रसृत: प्रसरोपेत: स्निग्धो रूक्षत्ववर्जित: ॥१४८॥

उज्ज्वलो गदितश्चोक्ष उचितस्तु यथार्थक: ।
सुदेशिको विदग्धानां वल्लभोऽपेक्षितस्तु स: ॥१४९॥

स्थाय: स्थायेन पूर्वेण पूर्त्यर्थं योऽभिकाङ्क्षित: ।
बली बहे बहन्यां च य: स्निग्धमधुरो महान् ॥१५०॥

मन्द्रे ध्वनि: स घोष: स्यात्तद्युक्ता घोषजा मता: ।
गम्भीरमधुरध्वाना मन्द्रे ये स्यु: स्वरस्य ते ॥१५१॥

(128-151) (ii) The indistinctly defined *sthāya-s*

1. *Bhajana* is considered to be the creation of excessive delightfulness in a *rāga* through conscious effort. The (*sthāya-s*) associated with it are 'related to *Bhajana*'[1] (128 a b c)

2. *Sthāpanā*: The *sthāya-s* that are produced by stopping and reawakening[2] at every step are thought to be related to *sthāpanā*,[3] (128 d-129 b)

[1]Comp P.L.S., "It is common experience that a performing musician has some special pieces in his performance where he puts in greater effort in creating *rakti* (delightfulness). Thus strain or effort cannot and should not remain constant throughout a performance (*I.M.J.*, no. 4, p. 38)

[2]*Sthāpayitvā* lit. 'having firmly laid' signifies the arresting and the releasing of the movement of notes alternatively.

[3]*Sthāpanā* lit. establishment or consolidation of a certain step in the tonal movement.

3. *Gati*: The *sthāya-s* that are associated with the majestic movement[1] of the song resembling the *gati* of the intoxicated elephant, are related to *gati*'. (129 c-130 a)

4. *Nāda*: The *sthāya-s* in which the *nāda* (musical sound that is creamy and heavily sweetened) is profuse, are known as 'related to *nāda*'. (c 130 b-130 d)

5. *Dhvani*: The *sthāya-s* that are full of elongated phrases[2] are considered 'related to *dhvani*'. (131 a b c)

6. *Chavi*: The *sthāya-s* that are associated with tender lustre are demonstrated[3] as 'related to *chavi*'. (131 c d)

7. *Rakti*: Because of heightened delightfulness *sthāya-s* are described by the experts as 'related to *rakti*'.[4] (132 a b)

8. *Druta*: The *sthāya-s* related to *druta* are significant by the name (itself)[5]. (132 c)

9. *Bhṛta*: (The *sthāya-s*) 'related to *bhṛta*' are associated with the filling up[6] of voice. (132 d)

10. The constituent part of another *rāga*, when adopted in a *rāga* is (called) *aṁśa*[7] which is sevenfold viz. *kāraṇāṁśa*, *kāryāṁśa*, *sajātīyāṁśa*, *sadṛśāṁśa*, *visadṛśāṁśā*, *madhyasthāṁśa* and *aṁśāṁśa*. (133-134 c)

[1]'S' says that this particular movement known as *gati* is well known to the singers.

[2]*Prayoga* is interpreted by 'S' as a phrase full of *gamaka-s*. Comp. P.L.S., "*Dhvani* can be taken to imply the use of long phrases full of *gamaka-s*" (*I.M.J.*, no. 4 p. 38).

[3]Śārṅgadeva has already defined *chavi* (lustre) in describing *chavimān* (vide S.R. III verse 77 ante). There too, he associates the qualities or excellences of softness and brightness with it.

[4]*Rakti*—lit. delightfulness.

[5]That is, they are related to fast tempo (cf. P.L.S. in *I.M.J.*, no. 4, p. 40). *Druta*, as already mentioned, is equal to one half of *laghu*.

[6]*Bhṛta*—lit. filled up. P.L.S. identifies it with modern *bharāv*, "implying fulness of volume or intensity" (cf. *I.M.J.*, no. 4, p. 40)

[7]*Aṁśa* in this context has a specific meaning and should not be confused with the fundamental note. When in *a rāga* a phrase of another *rāga* is imported, it is called *aṁśa*.

This bears a close resemblance to *anuraṅgakāku* i.e. tonal inflection already dealt with in this chapter (vide 123 a b ante). The question is how to differentiate the two. 'K' points out, "When the *chāyā* of another *rāga* comes to subsist in a given *rāga* in the relation of *samavāya* (inherence) for enhancing its beauty, it is called *anuraṅgakāku*; but here the *aṁśa* (constituent part) of another *rāga*, when applied to a given *rāga* for enhancing its delightfulness, is borrowed from it temporarily and is incorporated into it in the relation of *saṁyoga* (combination). Thus *aṁśa* does not inhere in the given *rāga* as is the case with *chāyā* in the *anuraṅgakāku*." It is perceptible as a foreign element.

Moreover, as pointed out by 'S', *aṁśa* is constituted by a group of notes that form an *avayava* (constituent part) of another *rāga*; whereas, *anuraṅgakāku* depends on the *chāyā* of another *rāga*. Comp. P.L.S. "*Anuraṅgakāku* denotes the *chāyā* of one *rāga* being inseparably woven into another *rāga* and *aṁśa* denotes a solitary phrase of a *rāga* being used in another *rāga* merely as an arbitrary embellishment." (cf. *I.M.J.* no. 4, p. 40).

(a) *Kāraṇāṁśā:* (Parental constituent). When the *aṁśa* (constituent part) of a parent *rāga* becomes a part of the derived *rāga*, it is called *kāraṇāṁśā* e.g., the constituent part of *kolāhala* applied to *rāmakṛti*. (134 c-135 b)

(b) *Kāryāṁśa:* (derived constituent): When the constituent part of a derived *rāga* is applied to the parent *rāga* it is called *kāryāṁśa* e.g. the constituent part of *bhairavi* applied to *bhairava*. (135 c-136 a)

(c) *Sajātiyāṁśa* (family constituent): The *rāga-s* such as *karṇāṭa* and others that are based on the same generic features such as *gauḍatva*[1] and so on are (said to be) of the same family (*sajātiya*). Among them, if a constituent part of one is applied to the other it is (considered as) having *sajātiyaṁśa*. (136 a-137 a)

(d) *Sadṛśāṁśa* (similar constituent): The (transferred) constituent part of similar *rāga-s* is (called) *sadṛśāṁśa* e.g. in between *śuddha-naṭṭa* and *varāṭi*. (137 b-137 d)

(e) *Visadṛśāṁśā* (dissimilar constituent). The (transferred) constituent part of two extremely dissimilar[2] *rāga-s* makes for *visadṛśāṁśa*; as for example, the constituent parts of *velāvali* and *gurjarī* transferred to each other. (138)

(f) *Madhyasthāṁśa* (neutral constituent): The constituent part (transferable) in between two neutral *rāga-s* that are devoid of similarity and dissimilarity is (called) *madyasthāṁśa*[3] like the constituent part obtained in between *naṭṭa* and *deśākhya*. (139)

(g) *Aṁśāṁśa* (constituting constituent)[4] The movement of one constituent part into another is called *aṁśāṁśā*. (140 a b)

Aṁśa is the constituent part of a *rāga* that is transferred to another *rāga*. When the movement of one *āṁśa* into another is spoken of, obviously the mixture of more than one *aṁśa-s* seems to be applied.

The *sthāya-s* in which *aṁśa* (a transferred constituent part) is perceived, are known as 'related to *aṁśa*.' (140 c d)

11. *Avadhāna*: Those (*sthāya-s*) that are taken with a fully absorbed mind are born of *avadhāna* (undistracted attention). (141 a b)

[1] *Gauḍatva* is the essence of the characteristic features that go to make up *rāga gauḍa*. The *sajātiyatā* (the relation of belonging to the same family) is based on the same generic features shared by *rāga-s*. Therefore 'S' warns us not to confuse it with the relation of belonging to the same *jāti* such as *ṣāḍji* and so on.

[2] Literally, the expression is negative i.e. 'devoid of similarity in the extreme.'

[3] *Madhyasthāṁśa* lit. the aṁśa obtained inbetween the two neutral *rāga-s*. This is the reading given by 'S' Ad. Ed. reads *madhymasya* etc. which does not seem to be techinically so good.

[4] *Aṁśa* is the constituent part of a *rāga* that is transferred to another *rāga*. When the movement of one *aṁśa* into another is spoken of, obviously the mixture of more than one *aṁśā* seems to be implied in what is called *aṁśāṁśa* which sounds rather enigmatic.

12. *Apasthāna*: The *sthāna* (pitch-range) in which sound[1] is produced in great volume without effort is known as *Svasthāna* (normal range). But if it is produced with effort, it is (called) *apasthāna* (abnormal range). The *sthāya-s* that are produced from *apasthāna* are related to it. (141 c-142)

13. 14. *Nikṛti* and *karuṇā:* The *sthāya-s* pertaining to *nikṛti*[2] (resolution) and *karuṇā*[3] (compassion) are significant by their names. (143 a b)

15. *Vividhatā:* The *sthāya-s* taking resort to a variety of undulation[4] are (said to be) born of *vividhatā* (variety). (143 c d)

16. *Gātra*: (The *sthāya-s*) that are body-oriented are 'related to *gātra*'[5] (body). (144 a)

17. *Upaśama:* (The *sthāya-s*) in which the pitch having been heightened,[6] a calm[7] is obtained, are 'related to *upaśama*' (calm). 144 b-144 d)

18. *Kāṇḍāraṇā* is of course well known. The *sthāya-s* arising out of it pertain to *kāṇḍāraṇā*[8]. (145 a b)

19. *Nirjavana:* The *sthāya-s* in which the tone is even, soft, delightful

[1] *Dhvani* (musical sound) is common to vocal and instrumental music, but in this context voice seems to be prominently in view. In this connection P.L.S. observes, "It is a well known fact that each voice and instrument has a special pitchrange which may be called *svasthāna* If that range is violated i.e. the tonic is not in conformity with that range, the result will be that the voice will be strained and some extra effort may have to be put in while singing or playing on an instrument." (*J.M.J.*, no. 4, p. 41).

[2] P.L.S. identifies *nikṛti* with resolution, and suggests *niṣkṛti* as a better reading for it, which she says, "would imply restoration to the original position after the use of various *sthāya-s*" and quotes *Saṁkīrṇa-vidhā* and *Saṅgītasamayasāra* in support of her interpretation. (cf. *J.M.J.*, no. 4, p. 41)

[3] The *sthāya-s* that arouse compassion among the listeners are said to be related to *karuṇā*.

[4] PLS cites *moḍāmoḍi* and *gumphāgumphi*, *gāthagūnthī* as examples of *bhaṅgi* (lit. undulation) and quotes *Saṅgītasamayasāra* in support (*J.M.J.*, no. 4, p. 29)

[5] *Gātra* lit. body or limb. See P.L.S. who observes that "these (*sthāya-s*) are related to the characteristic features of the music of each vocalist associated with the peculiarities of (his) physiological set up. Obviously the *gātrasthāya* bears a close resemblance to *kṣetrakāku*. 'S' differentintes them as follows, "*kṣetrakāku* is merely the *chāyā* (personal shade) appertaining to each individual body, whereas in the case of the *gātra-sthāya*, it is the character of the *sthāya-s* that varies with the individual body." In other words, some singers have greater facility with certain *sthāya-s* and others with quite different *sthāya-s*.

[6] *Tīvratara* is interpreted by 'S' as *atitāra* i.e. the pitch-range beyond the upper heptad (*saptaka*).

[7] *Upaśānti* signifies release of tension. 'S' interprets it as a sudden descent from the higher to the lower range. Literally, it indicates calm or may be even resolution.

[8] *Kāṇḍāraṇā* seems to be a concept familiar to Śārṅgadeva, and therefore he does not define it. 'K' derives the word from '*kāṇḍa*,' a division, and interprets "*kāṇḍarāṇa* to be (that which moves in all the three registers," as it were. S' elucidates it on the analogy of the art of engraving. He says, ' the engraving of the forms of lotus and so on is known in the every day life as *kāṇḍārāṇa*. The *sthāya-s* related to it are considered as pertaining to *kāṇḍārāṇa*."

and gradually reduced[1], are said to involve *nirjavana*[2] (successful control). (145 c-146 b)

20. *Gāḍha* is free from slackness.[3] (146 c)

21. *Lalitagāḍha:* When it (*gāḍha*) involves softness, it becomes *lalitagāḍha*.[4] (146 d-147 a)

22. *Lalita* (graceful) is sportive[5]. (147 b)

23. *Lulita* (rolled) is said to be (characterised) by softness and a swinging movement[6]. (147 c d)

24. *Sama*[7] is free from the (extremities of) fast and slow (tempo) (147 d-148 a)

25. *Komala*[8] is considered to be significant by its name i. e. tender. (148 b)

26. *Prasṛta*[9] is that which is extended. (148 c)

27. *Snigdha*[10] is devoid of dryness. (148 d)

28. *Cokṣa*[11] is said to be bright. (149 a)

29. *Ucita*[12] is significant by its very name (i.e., proper or appropriate). (149 b)

[1]*Sūkṣmatām-nītāḥ* - lit. led to subtlety; in the context of tone implies reduction in volume.

[2]*Nirjavana* is derived from *nirjr*, to control, to conquer, to subdue etc. P.L.S. quotes *Sangītasamarasāra* who uses the word *nirjavana* in the technical sense of singing that implies breath control.

[3]From *gāḍha* onwards the names of the *sthāya-s* of this class have been named in the nominative case instead of the genetive case applied to the foregoing *sthāya-s* (see 102 c d-104 a b). *Gāḍha* lit. means thick or substantive. Here it is indicated in the negative terms of being free from slackness (*śaithilya*)

[4]*Lalita-gāḍha* is *gāḍha* qualified by softness (*lalita* lit. means soft, tender, beautiful, charming etc.)

[5]PLS opines that *lalita* implies special skill or graceful movement. (*J.M.J.*, no. 5, p. 30).

[6]'S' links softness to swinging in a casual relation. He says "because of softness it is swung to and fro."

[7]*Sama* – lit. even i.e. the middle tempo or that which is neither fast nor slow; it can also be interpreted as the tonal embellishments used in the original tempo of the song or composition known as '*barābar kī lay*'. (*J.M.J.*, no. 5, p. 30).

[8]*Komala* – lit. tender or delicate.

[9]Comp. P.L.S. who says, "*Prasṛta* is widespread; it seems to imply a long-spread-out musical phrase" (*J.M.J.*, no. 5, p. 30)

[10]*Snigdha* – lit. unctuous or creamy; and is understood to be the opposite of *rūkṣa* (dry).

[11]*Cokṣa* – lit. pure, spotless.

[12]*Ucita* – lit. proper, apt, appropriate or suitable. Comp. P.L.S. who says, "*Aucitya* is a general quality which is an essential feature of all artistic creation. Its absence has been pronounced as the greatest cause of *rasabhanga* i.e. violation of aesthetic principles" (*J.M.J.*, no. 5, p. 31) *Aucitya* is propriety which implies the awareness of aesthetic principles that makes for a sense of proportion in the application of the mind to the execution of an artistic theme.

30. *Sudeṣṭika* is dear to the connoisseurs[1] (of music). (149 cd)

31. *Apekṣita* (expected) is that *sthāya* which is wanted for the completion of the preceding *sthāya*. (149 d-150 b)

32. *Ghoṣa*: The tone that is creamy, sweet, big[2] and is used in the lower register in (the application of the *gamaka-s*) *vali*, *valia* and *valiant* is (called) *ghoṣa*. The *sthāya-s* related to it are considered to be arising out of *ghoṣa*[3] (150 c-151 b)

33. *svara*: The *sthāya-s* that are (couched) in deep and sweet tones in the lower register, pertain to *svara*.[4] (15 ic d)

(ग) अप्रसिद्धस्थाया:

(i) तत्रासङ्कीर्णलक्षणा: स्थाया:

वहन्त इव कम्पन्ते स्वरा येषु वहस्य ते ।
अक्षराडम्बरो येषु मुख्यास्ते स्युस्तवन्विता: ॥१५२॥
वेगेन प्रेरितेरूर्ध्वं स्वरैरुल्लासितो मत: ।
यत्र गङ्गातरङ्गन्ति स्वरा: स स्यात्तरङ्गित: ॥१५३॥
परितोऽधंभूते फुल्लमे जलं डोलायते यथा ।
गीते तथाविध: स्थाय. प्रोक्तस्तज्ज्ञै: सलम्बित: ॥१५४॥
अवस्खलति यो मन्द्रादवरोहेण वेगत: ।
सोऽवस्खलित इत्युक्तस्त्रोटितस्तु स्वरे क्वचित् ॥१५५॥
चिरं स्थित्वाग्निमस्तारं स्पृष्ट्वा प्रत्यागतो भवेत् ।
घनस्वरोऽवरोहे स्यात् संप्रतिष्ठस्तथाविध: ॥१५६॥
आरोहिष्युत्प्रविष्ट: स्यादन्वर्था: स्यु: परे त्रय: ।
प्रतिग्राह्योल्लासित: स्यादसौ य. प्रतिगृह्यते ॥१५७॥
उत्क्षिप्योत्क्षिप्य निपतन् केलिकन्दुकसुन्दर: ।
द्रुतपूर्वो विलम्बान्त. स्यादलम्बविलम्बक: ॥१५८॥
स्यात् त्रोटितप्रतीष्टोऽसौ यत्र स्यात्तारमन्द्रयो: ।
प्रथमं त्रोटयित्वैकमपरस्य प्रतिग्रह: ॥१५९॥
प्रसृताकुञ्चित: स्थाय: प्रसार्याकुञ्चनध्वनि: ।
स्थायिवर्णस्थिति: कम्प: स्थिर इत्याभिधीयते ॥१६०॥
एकैकस्मिन् स्वरे स्थित्वा स्थित्वा वाथ द्वयोर्द्वयो: ।
त्रिषु त्रिष्वथवा स्थायो रचित: स्थायुको मत: ॥१६१॥
ऊर्ध्वं प्रसारित: क्षिप्त: सूक्ष्मान्तोऽन्तेऽल्पतां गत: ।

[1]Comp. P.L.S. who says, "There are some fine features of musical rendering which appeal only to an aesthete and not to the common man." (*J.M.J.*, no. 5, p. 31)

[2]'S' interprets *mahān* (lit. big) as *sthūla* (hitherto rendered as rich).

[3]*Ghoṣa* is lit. noise, tumult or sound in general.

[4]*Svara* is lit. tone.

(c) The obscure (*aprasiddha*) *sthāya-s:* (152-176 b)

(i) The distinctly defined *sthāya-s*:

1. *Vaha*: The *sthāya-s* in which the notes tremble, as if under a heavy burden, are related to *Vaha* [1] (152 a b)

2. *Akṣarāḍambara*: Those (*sthāya-s*) which abound in the display of syllables[2] appertain to them (the *akṣara-s*, i. e. syllables). (152 c d)

3. *Ullāsita*[3] is associated with fast ascending notes. (153 a b)

5. *Taraṅgita* is that (*sthāya*) wherein the notes move like the waves of the Ganges (153 c d)

5. *Salambita*: When the *sthāya* is so construed in a song as to sound like the swirling of water in a half- filled jar, it is said by the experts to be *salambita*.[4] (154)

6 *Avaskhalita* is said to be that (*sthāya*) which involves a speedy reversal from the lower register while descending.[5] (155 a-155 c)

7. *Troṭita* is that wherein having stayed on a certain note for some time its octave note having been touched (slightly) like the flame,[6] there is a return (to the starting point) (155 d-156 b)

8. *Saṃpraviṣṭa* is that which has its notes closely knit in the descent.[7] (156 c d)

9. *Utpraviṣṭa* is similarly (close knit) with notes in the ascent. (156 d-157 a)

[1]*Vahantah*—lit carrying (a burden). The purport is that the tones in the *sthāya-s* related to *vaha* tremble like the man oppressed by a heavy burden on his head.

[2]*Āḍambara*—lit. show or display (of syllables) in this context, implies the profusion of solfa syllables or verbal phrases forming part of the text of the song. Cf P.L.S. who says, "the abundance of *akṣara-s* or syllables referred to here can come about in two ways i) by pronouncing the solfa syllables in quick successions and ii) by pronouncing the syllables of the verbal structure of *gita* in a similar way". (*I.M.J.*, no. 5, p. 32)

[3]*Ullāsita*, observes P.L.S, "is one of the 15 *gamaka-s* but is not associated here with *kampa* which is an essential feature of *gamaka*. It is described as the order of ascent in fast tempo". (*I.M.J.*, no. 5, p. 32)

[4]*Salambita*—lit. elongated. 'S' points out that it is also read *pralambita* in certain MSS. P.L.S observes, "The analogy of the sound of water in a half-filled jar can be perceived in singing with very deep breath and with extra vigour. It cannot be perceived in fast tempo nor are all singers capable of demonstrating it". (*I.M.J.*, no. 5, p. 32)

[5]*Avaskhalita*—lit. drawn away from the right path. P.L.S. elucidates, "This implies an abrupt descent, and then again a sudden ascent from *mandra* e g paa a s+a a ri ma ga ri ni dha pa paa a s s s." (*I.M.J.*, no. 5, p. 32)

[6]Just as the flame cannot be touched for more than an instant, and the hand automatically returns to its previous position, so also in the case of *troṭita* the octave note is touched for on instant only, in order to revert to the original note (i.e. the starting point of the brief ascent). P.L.S. demonstrates it as for example Saaaa Sa+Sa (*I.M.J.*, no. 5, p. 32).

[7]PLS demonstrates it as for example, sasasa ninini dhadhádha papapa.

10-12. *Nihsṛta* (outflow), *bhrāmita* (in cyclic motion) and *dirghakampita* (long shaken) these three are significant by their names[1] (157 b)

13. *Pratigrāhyollāsita* is that which projects and withdraws[2] (the notes) like the delightful playing ball which is thrown up to be caught again and again. (157 c-158 b)

14. *Alambavilambaka* is preceded by the fast tempo and succeded by the slow one towards the end[3]. (158 c d)

15. *Troṭitapratiṣṭa* is that where (the tonal movement) is discontinued in the higher or the lower register and is resumed in the other (i.e. the lower or the higher register respectively). (159)

16. *Praṣṛtākuñcita* is the *sthāya* in which the volume[4] is increased and then reduced. 160 a b)

17. *Sthira*: The (*sthāya*) wherein the notes of the *sthāyivarna* (steady pattern of tonal movement) are shaken is called *sthira*[5]. (160 c d)

18. *Sthāyuka:* The *sthāya* that is formed by staying on one, two or three notes at a time, is considered to be *sthāyuka*[6]. (161)

19. *Kṣipta* is that (*sthāya*) which is extended[7] in the higher register. (162 a)

20. *Sūkṣmānta* ends in reduced volume[8]. (162 b)

[1]P.L.S. elucidates these three on the basis of *Saṅgitasudhā* vide III, 229 and 230 as under:

(i) *Nihsṛta:* This seems to imply the 'flowing out' of *svara-s* from a particular point e.g. saaa i ga ma pa ni sa gaaaa a s+a s s s.

(ii) *Bhrāmita:* This may be interpreted as the cyclic movement of notes bearing the analogy of a merry-go-round; e.g. ma ni dha ma ma ni dha ma ma ni ni ma ni ni dha ma etc.

(iii) *Dirghakampita:* "This obviously refers to long shakes" (*I.M.J.*, no. 5, pp. 32, 33)

[2]Comp. P.L.S. who says, "Where notes are thrown out like a ball and are again, caught up; e.g. in sa maa ma ma saa sa, ri paa pa pa ri ri, ga dhaa dha dha gaa ga."

[3]Comp. P.L.S, who says, "That which is sung or played first in *druta laya* and then in *vilambita laya*. This can find a place in a composition or in *gatibheda* (e.g. 1/4, 1/2, 1) or in tonal embellishments."

[4]*Dhvani* is literally, (musical) sound.

[5]P.L.S. interprets it as "*Kampa* in *sthāyi varnas* i.e. repeated or constant shake on solitary *svara-s*." (*I.M.J.*, no. 5, p. 33)

[6]Comp. with the interpretation of P.L.S. who says, "Staying on one, two or three *svara-s* and then proceeding forward, e.g. sa a ri i i ga a a, or sa ri i i, ga ma a a, ma pa a a, or sa ri ga a a ri ga ma a a etc." (*I.M.J.*, no. 5, p. 33). The word *sthāyuka* lit. means stationary, enduring, prolonged)

[7]*Kṣipta*—lit. thrown P.L.S identifies it with the modern *phenk* (Hindi) (cf. *I.M.J.* no. 5, p. 33)

[8]'S' interprets that it is more volume in the beginning and less in the end. P.L.S. associates intensity or volume with it and observes, "This is very much similar to No. 16 above in this group viz *Praṣṭākuñcita*, but the latter implies the extra broadening (of volume) in the beginning whereas this may begin in the normal intensity". (*I.M.J.*, no. 5, p. 34). *Sūkṣmānta* literally means that which becomes slender towards the end.

(ii) तत्र सङ्कीर्णलक्षणाः स्थायाः

शब्दः प्रकाशते येषु धृतिभूत्यादिवर्जितः ॥१६२॥
स्वभावादेव शब्दस्य प्रकृतिस्थस्य ते मताः ।
येषु सूक्ष्मीकृताः शब्दास्ते कलायाः प्रकीर्तिताः ॥१६३॥
भृशं प्राणप्रतिप्राप्ता ये स्युराक्रमणस्य ते ।
ते स्थाया घटनाया ये शिल्पिना घटिता इव ॥१६४॥
सुखदास्तु सुखस्य स्युश्चालिर्जक्केति कीर्तिता ।
स्थायास्तदन्विताश्चालेरंशो जीवस्वरो मतः ॥१६५॥
तत्प्राधान्येन ये गीताः स्थाया जीवस्वरस्य ते ।
वेदध्वनिनिभध्वानाः स्थाया वेदध्वनेर्मताः ॥१६६॥
अन्तःसारो घनत्वस्य यथार्थः शिथिलो मतः ।
दुष्करोऽवघटः प्रोक्तः प्लुतोऽत्यन्तविलम्बितः ॥१६७॥
रागेणेष्टः स्वपूर्त्यर्थं रागेष्ट इति कीर्तितः ।
स स्यादपस्वराभासो भास्यपस्वरवस्तु यः ॥१६८॥
स्तब्धः स्थागस्तु बद्धः स्याद्बहुत्वं मधुरध्वनेः ।
यस्मिन् कलरवस्यासौ छान्दसोऽचतुरप्रियः ॥१६९॥
सुकराभास इत्युक्तो दुष्करः सुकरोपमः ।
घण्टानादवदायातस्तारान्मन्द्रं तु संहितः ॥१७०॥
लघुर्गुरुत्वरहितो ध्रुवकाभोगयोस्तु यः ।
अन्तरे सोऽन्तरो वक्रो यथार्थः सुकरस्तु यः ॥१७१॥
तारे दीप्तप्रसन्नोऽसौ सुकरः कोमलध्वनिः ।
प्रसन्नमृदुरित्युक्तो गुरुरन्वर्थनामकः ॥१७२॥
ह्रस्वः स्तोकः परौ द्वौ तु स्यातामन्वर्थनामकौ ।
शब्दशारीरगुणतः सुकरः सुस्वरोऽथवा ॥१७३॥
यः कस्यचिन्न सर्वेषां सोऽसाधारण उच्यते ।
सदृशो यस्तु सर्वेषामसौ साधारणः स्मृतः ॥१७४॥
न वाङ्नृति वह्न्यादिर्यः स्वनिर्वाहहेतवे ।
उच्यते स निराधारः सुकरो दुष्करोपमः ॥१७५॥

(ii) The indistinctly defined obscure *sthāya-s:*

1. *Prakṛtisthā-śabda:* The *sthāya-s* in which the (musical) sound is manifested naturally without the effort (to adjust it) by reduction or by increase (of volume)[1], are considered to pertain to *prakṛtistha-śabda* (natural voice). (162-163 b)

2. *Kalā*: The *sthāya-s* in which the tonal intensity is reduced are said to be related to *kalā*[2] (163 d).

3. *Ākramaṇa*: The (*sthāya-s*) that can be taken (i.e. produced) only with a great effort of *prāṇa* (vital breath) appertain to *ākramaṇa*. (164 a b)

4. *Ghaṭanā*: The *sthāya-s* that are formulated as though by an artisan pertain to *ghaṭanā*[3]. 164 c d)

5. *Sukha*: Those that are comforting are known to be related to *sukha*[4] (comfort). (165 a b).

6. *Cāli* is known as *jakkā*. The *sthāya-s* incorporating it pertain to *cāli*[5]. (165 b c)

7. *Jīvasvara*: *Aṁśa* (the fundamental note) is considered to be *jīvasvara* (the vital tone). The *sthāya-s* that are sung with its predominance are related to *jīvasvara*[6]. (165 d-166 b)

8. *Vedadhvani*: The *sthāya-s* that sound like the vedic chant are considered to pertain to *vedadhvani*[7]. (166 c d)

9. *Ghanatva* is inherent intensity (*antaḥsāra*) and the *sthāya-s* having it, pertain to *ghanatva*[8] (167 a)

10. *Śithila* is considered to be significant by its name[9] i e. loose. (167 b)

11. *Avaghaṭa* is said to be difficult of performance. (167 c)

12. *Pluta* is extremely prolonged (i.e. in very slow tempo). (167 d)

[1] *Dhṛti* and *bhṛti* are interpreted by 'S' as *ākuñcana* (overall reduction) and *pūraṇa* (filling) of volume. Comp. this with P.L.S. who elucidates it as "where the notes are produced with normal intensity without extra force or softness". (*J.M.J.*, no. 5, p. 34)

[2] P.L.S. explains the *sthāya-s* pertaining to *kalā* as "implying artificial reduction of intensity". (cf. *J.M.J.*, no. 5, p. 34)

[3] *Ghaṭanā* - lit. formulation in this context.

[4] P.L.S. interprets it as "pleasant to the ear", and thereby distinguishes it from *rakti* which is not only pleasant but also delightful to the mind i.e. that which imparts an emotional colour to it. (cf. *J.M.J.*, no. 5, p. 34)

[5] Śārṅgadeva does not obviously define it, but he has resolved to give brief or indistinct definitions only. It seems it was quite well known in his time as it was called *jakkā* among the common folk.

[6] *Aṁśa* is obviously used in the sense of the fundamental note here, and not as in verse 133 ante.

[7] P.L.S. elucidates similarity to the Vedic chant i.e. *vedadhvani* as, "either staying too long on a note or moving around two or three notes for a long time"; (cf. *J.M.J.*, no. 5, p. 35).

[8] P.L.S. interprets *antaḥsāra* as "fulness or richness of voice". *Ghanatva* literally means density or solidity.

[9] *Śithila*—lit. loose, is interpreted by 'S' as the counterpart of *ghanatva*.

13. *Rāgeṣṭa*: (The *sthāya* that) is desirable for the completion of the *rāga* is known as *rāgeṣṭa*[1]. (168 a b)

14. *Apasvarābhāsa*. That (*sthāya*) which appears to be (but is not) like *apasvara*' would be *apasvarābhāsa*[2]. (168 cd)

15. *Baddha*[3] is the motionless *sthāya*. (169 a)

16. *Kalarava*: The profusion of sweet sounds in (a *sthāya*) appertains to *kalarava*[4] (169 b c)

17. *Chāndasa* appeals to the uninitiated.[5] (169 d)

18. *Sukarābhāsa* is said to be that (*sthāya*) which, even though difficult (of rendering), resembles[7] an easy (task). (170 a b)

19. *Saṁhita* is the one that is spread from the higher to the lower register like the sound of *ghaṇṭā*[8] (bell). (170 cd)

20. *Laghu* is devoid of *gurutva*[9] (heaviness). (171 a)

21. *Antara* is that (*sthāya*) which is between *dhruva* and *ābhoga*.[10] (171 b c)

[1]Literally rendered it would read, "(That which) is desired by the *rāga* for its own completion, is said to be *rāgeṣṭa*.

[2]*Apasvara* is defined by the author as (a blemish of) singing with an omitted note (of a *rāga*) vide 35 b ante. Most probably here too the author is using the word in this technical sense, as it becomes clear from his expression *bhāti* (appears) *apasvara-vat* (like *apasvara*). That is, the *apasvarābhāsa* appears, not as *apasvara* but, like *apasvara* i.e resembling *apasvara*. In other words, *Apasvarābhāsa* bears the appearance of resemblance and not identity with *asasvāra*. 'S' interprets it as "that (*sthāya*) which (while actually) being in tune, appears to be out of tune".

[3]*Apasvara*—lit. unwanted note (*apa*+*svara*), and *apasvara*+*ābhāsa*, lit. means the appearance of the unwanted note (*apasvara*+*ābhāsa*)

[4]'S' interprets *stabdha* (motionless) in the sense of *nigalita iva* i.e. stagnating as it were. P.L.S. elucidates by saying that, "this implies a standstill position of a note e.g. when a note is prolonged and movement seems to be absent (though physically a single tone also implies a succession of vibration)". (cf. *I.M.J.*, on. 5, p. 35).

[5]'S' interprets the *bahutva* (profusion) of sweetness of tone negatively as "the absence of the lack of sweet sound (tone)." P.L.S. elucidates *kalarava*: "*Bahutva* (abundance) of sweet *dhvani* (tones) can be explained in melodic music in terms of the simultaneous tones of many instruments or voices produced in unison or in octave", (cf. *I.M.J.*, no. 5, p. 36). Obviously, the phrase *madhuradhvanih* (of sweet sound or sounds or tones) implies the interpretation of *bahutva* in terms of number. The word *dhvani* has been rendered in its literal sense as 'sound' in order to include voice and instrumentation. Actually, it implies musical sound.

[6]*Acatura priya*—lit. dear to the undiscriminative audience. P.L.S. refers to the demonstration of rivalry between a vocalist or an instrumentalist on the one hand and the drum accompanist (*tablā-vādaka*) on the other as an example of *chāndasa-priya*.

[7]*Upamah*—lit. resembling or similar, but the implication is, "that which is difficult yet appears to be easy".

[8]The simile of the bell is given to illustrate the decreasing intensity of the resulting overtones when a bell is struck.

[9]*Gurutva*—lit. means heaviness; its meaning as applied to music here is not clear. P.L.S. conjectures that being devoid of *gurutva* "may mean either the use of *laghu* (short) syllables in abundance or an easy flowing way of singing or playing".

[10]*Dhruva* and *ābhoga* are the sections of *prabandha*, a melodic composition which is to be dealt with in the next chapter.

22. *Vakra* is significant by itself (i.e. twisted). (171 d)

23. *Dīptaprasanna* is that which is easily[1] (employed) in the higher register. (171 d-172 a)

24. *Prasannamṛdu* is that which is easy (to produce) and of tender tones.[2] (172 b c)

25. *Guru* is significant by its name[3] (i.e. heavy). (172 d)

26. *Hrasva* is short.[4] ((173 a)

27-28. *Śithilagāḍha* and *dīrgha*: The following two (viz. *śithilagāḍha*[5] and *dīrgha*[6]) are significant by their names. (173 a b)

29. *Asādhāraṇa* is said to be that which by virtue of the excellence of voice and *śārīra*,[7] is easily accessible to or remains in tune[8] in the case of a rare (musician) but not in the case of all[9] (musicians). (173 c-174 b)

30. *Sādhāraṇa* is known to be that which is similarly accessible to all.[10] (174 c d)

[1]'S' reads *sakala* (full) in stead of *sukara* (easy) and consequently interprets it as, "that which appears fully in the high register is *dīpta-prasanna*." This is supported by *Saṅgītasudhā* (III 250).

[2]P.L.S. opines that "*mṛdu* should be taken here to stand for *mandra*, i.e. easy flowing and tender tones in '*mandra*' are applied here." (cf. *I.M.J.*, no. 5, p. 37)

[3]*Guru* is lit. heavy or dense, in contradiction with *laghu* described earlier (no. 20 above). Accordingly, P.L.S. conjectures that it may stand for an abundance of long syllables or a sense of heaviness in tone-production. (cf. *I.M.J.*, no. 5, p. 37)

[4]P.L.S. infers shortness of duration (cf. *I.M.J.*, no. 5, p. 37). 'S' interprets it as 'dwarfish'.

[5]*Śithila-gāḍha* seems to be an intermediate variety in-between *śithila* and *gāḍha* which seems to be the same as *ghanatva* from the cryptic definition given. *Śithila* lit. means loose or slack and *gāḍha* lit. means thick. Comp. P.L.S. who elucidates it as "that which has both *śithilatā* (slackness) and *gāḍhatā* or *sabalatā* (force)," vide *I.M.J.*, no. 5, p. 37. However, it cannot be considered to be a mixture of the two, since in that case it would have been included in the category of *miśra* (mixed) *sthāya-s*.

[6]*Dīrgha* is lit. long, and P.L.S. interprets it to be the opposite of *hrasva* (short) and therefore signifying length of duration (cf. *I.M.J.*, no. 5, p. 37).

[7]*Śārīra*—lit. pertaining to the body, it is a technical term already defined as the capability of voice inherent in the body for the delineation of a *rāga* even without any practice. Thus, it may well be considered to be one of the prominent factors that go to constitute a musical genius.

[8]*Susvara*—lit. of good tone, technically signifies the ability of producing the appropriate tone without a fault; or, alternatively, as 'S' interprets it "that which is free from *apasvara*", which has been defined by the author as (a blemish of) singing an omitted note.

[9]The purport is that the *sthāya* called *asādhāraṇa* (lit. uncommon) requires extraordinary excellence of voice, capacity for singing and precision of tone production, and is therefore not easily approachable for all. It can be rendered by a very few extra-ordinarily gifted musicians.

[10]That is why it is called *asādhāraṇa* (lit. common). This may be understood in contradiction with the *asādhāraṇa* described above.

31. *Nirādhāra*: The (*sthāya*) that does not require *vahanī*[1] etc. for discharging its function is called *nirādhāra*[2] (supportless). (175 a b c)

32. *Duṣkarābhāsa* is said to be that (*sthāya*) which, even though easy (to produce), is like[3] a difficult one. (175 f-176 a)

33. *Miśraka* is so called because of being a (product of) mixture.[4] (176 b)

(घ) मिश्रस्थाया:

वुष्करा भास इत्युक्तो मिश्रणान्मिश्रको मत: ।
आनन्त्यान्नैव शक्यन्ते भेदा मिश्रस्य लक्षितुम् ॥१७६॥
दिक्प्रदर्शनमात्रार्थमुच्यन्ते तेषु केचन ।
यो यस्मिन् बहुल: स्थाय: स तेन व्यपदिश्यते ॥१७७॥
साम्ये तु मिश्रनामैव स त्रिवर्गो प्रपञ्च्यते ।
तिरिपान्दोलितो लीनकम्पित: कम्पिताहृत: ॥१७८॥
तिरिपस्फुरितो लीनस्फुरित: स्फुरिताहृत: ।
लीनकम्पितलीनश्च त्रिभिन्नकुरुलाहृत: ॥१७९॥
प्लावितोल्लसितवलिर्वल्लिहुम्फितमुद्रित: ।
नामितान्दोलितवलिर्वलिनामितकम्पित: ॥१८०॥
आन्दोलितप्लावितकसमुल्लासितभ्रामित: ।
तिरिपान्दोलितवलित्रिभिन्नकुरुलोऽपर: ॥१८१॥

[1] *Vahanī* has already been defined (vide 114 c-118 b ante) as the shaking (of notes) either in the ascent or in the descent, and also in the *saṅcārī* (*varṇa*) with a constant tremor. Many of its subvarieties are mentioned. This is considered to be a well known *sthāya*.

[2] *Nirādhāra* implies, "that which does not stand in need of anything external to itself." That is why P.L.S. observes that "it seems to be the opposite of *apekṣita* (vide 142 d-150 b). It can be conceived as the last phrase in a particular section which brings about a sense of completeness and which does not require any other phrase for its completeness." (cf. *I.M.J.*, no. 5, p. 38) 'S' includes the *gamaka-s* such as *vali*, *humphita* and the like as signified by *ādi* (etc.) of the text.

[3] *Duṣkaropama*— lit. like a difficult one, implies a similarity of outward appearance. Obviously, this is the opposite of *sukarābhāsa* (lit. appearing to be easy). (Vide 170 a b ante). Comp. P.L.S. who interprets it as an "artificial rendering of a piece so as to give it an air of being very difficult." (cf. *I.M.J.*, no. 5, p. 38)

[4] The mixed varieties also include the fifteen *gamaka-s* among them These are being dealt with by the author as a separate category.

त्रिभिन्नलीनस्फुरितप्लावितान्दोलित: पर: ।
बहुनीढालयोर्ढालिबहुन्यो: शब्दढालयो: ॥१८२॥
बहुनीयन्त्रयोच्छायायन्त्रयो: शब्दयन्त्रयो: ।
बहुनीच्छाययोर्यन्त्रवाद्यशब्दभव: पर: ॥१८३॥
तीक्ष्णप्रेरितकस्तीक्ष्णप्रेरित: स्वरसङ्गत: ।
ढालशब्दोत्थयन्त्रोत्थवाद्यशब्दभव: पर: ॥१८४॥
ढालच्छाया यन्त्रवाद्यशब्दशब्दभवोऽपर: ।
प्रलम्बितावस्खलितस्त्राटितोल्लासित: पर: ॥१८५॥
संप्रविष्टोत्प्रविष्टश्च संप्रविष्टसरङ्गत: ।
प्रतिप्राह्योल्लासितश्चोत्क्षिप्तालम्बवित्रम्बक: ॥१८६॥
स्यात् त्रोटितप्रतीष्टोत्प्रविष्टनि:सरण: पर: ।
दीर्घकम्पितसूक्ष्मान्तभ्रामितस्थायुकोऽन्यक: ॥१८७॥
बहाक्षराडम्बरज: प्रसृताकुञ्चितस्थिर: ।
भ्रामितक्षिप्तसूक्ष्मान्ततरङ्गितविलम्बित: ॥१८८॥
एते षट्त्रिंशदन्येऽपि विज्ञातव्या विज्ञानया ।

(d) The mixed (*miśra*) *sthāya-s*.

Since the varieties of mixed *sthāya-s* are infinite, it is not possible to indicate them (all). However, in order to indicate the direction[1] (i.e., to illustrate), some of them are related here. (176-177 b)

Whatsoever (mixed variety) is dominated by whichever (*sthāya*), it is named after that.[2] Where (the constituents are) equal, the name *miśra*[3] alone is (applied). Thus, it (*miśra sthāya*) is now formulated (as under): (177 c-178 b)

[1] *Dik-pradarśana-mātrā-rtham*—lit. "only for indicating the direction", implies the author proposes to briefly indicate the process of their formation and name a few of them by way of illustration.

[2] That is, the resultant mixture of combination is known by the name of the predominating *sthāya* e.g. *śabda-miśra*, *ḍhāla-miśra* and so on.

[3] Such as, *tiripāndolita* (*tiripa*+*āndolita*) and so on, where two are equally mixed, it becomes a bi-mixture (*dviyogaja*), with three it is tri-mixture (*triyogaja*) and with four it is a mixture of four (*caturyogaja*) and so on. In this way thirty-six varieties are spoken of.

1. *Tiripāndolita*
2. *Linakampita*
3. *Kampitāhata*
4. *Tiripasphurita*
5. *Linasphurita*
6. *Sphuritāhata*
7. *Linakampitalīna*[1]
8. *Tribhinnakurulāhata*
9. *Plāvitollāsitavali*
10. *Valihumphitamudrita*
11. *Nāmitāndolitavali*
12. *Valināmitakampita*
13. *Āndolitaplāvitakasamullāsitannāmita*
14. *Tiripāndolitavalitribhinnakurula*
15. *Tribhinnalinaspluritaplāvitāndolita*
16. *Of vahani and dhāla* (or) *dhāla and vahani*[2]
17. *Of śabda and dhāla*
18. *Of vahani and yantra*
19. *Of chāyā and yantra*
20. *Of śabda and yantra*
21. *Of vahani and chāyā*
22. *Of yantra and vādyaśabda*
23. *Tikṣnaprerita*[3]
24. *Tikṣnapreritasvaralaṅghita*
25. *Of dhāla, śabda, yantra, and vādyaśabda*
26. *Of dhāla, chāyā, yantra, vādyaśabda and śabda*
27. *Pralambitāvaskhalita*
28. *Troṭitollāsita*
29. *Sampraviṣṭotpraviṣṭa*
30. *Sampraviṣṭotaraṅgita*
31. *Pratigrāhyollāsitotkṣiptālambavilambaka*[4]
32. *Troṭitapratiṣṭotpraviṣṭanihsaraṇa*

[1]The name '*lina-kampita-lina*' sounds somewhat strange. A mixture implies the combination of different *sthāya-s*, so the repetition of *lina* is quite unintelligible. Probably some other name might have been there in the original.

[2]The text enumerates the combination of *vahani* and *dhāla* twice keeping both in the first and the second position respectively. However, it appears that the author means to offer the choice of both the practices as the form of one combination.

[3]The text *tikṣna prerita kastikṣnapreritaḥ svaralaṅghitaḥ* in the Ad. ed. has been modified to read as *tikṣnapreritasvaralaṅghitaḥ*, as obviously the *visarga* at the end of *prerita* is misplaced due to some scribal error.

[4]Ad. ed. reads it as *utkṣiptālambavilambakaḥ* which isolates *utkṣipta* from the compound. The text has therefore been corrected accordingly.

33. *Dirghakampitasūkṣmāntabhrāmitasthāyuka*
34. *Of vahākṣarāḍambara*
35. *Prasṛtākuñcitasthira*
36. *Bhrāmitakṣiptasūkṣmāntataraṅgita-vilambita* (178 c-188)

These are thirtysix (mixed *sthāya-s*). Similarly, others can also be conceived accordingly. (189 a b)

Mixed (*miśra*) *sthāya-s* are formed by intermixing two or more of the *sthāya-s* already mentioned in the last two (a-b) categories. Śārṅgadeva has mentioned the names of 36 mixed *sthāya-s* only, though he has also indicated the possibility of forming many more on this pattern. "*Saṅgīta-rāja* mentions 66 varieties further sub-divided as follows according to the number of varieties mixed into one viz., *dvīyogaja*—29, *trīyogaja*—16, *caturyogaja*—10, *pañcayogaja*—5 and *ṣaṭsaṁyogaja*—6=66" (cf. P.L.S., *I.M.J.*, no. 5, p. 38).

In the history of Indian music, Śārṅgadeva is the first author who has dealt comprehensively with the *sthāya-s*. Though, neither Mataṅga nor Bharata has mentioned this concept in their treatment of the music theory of their times, Premlata Sharma (henceforth referred to as P.L.S.), in her article, "The concept of *Sthāya* in Indian *Saṅgītaśāstra*" (cf. *I.M.J.*, no. 3, 1965) opines that, the origin of this concept and the tradition of performance built upon it during the 12th and the 13th century can be traced to their texts. As she observes, "*Sthāya* or *ṭhāya* is a very important concept of Indian *Saṅgītaśāstra*, which has almost fallen completely into oblivion. It is akin to *gamaka*, but has a much wider scope, embracing all aspects of musical tone and its embellishments". Apart from Śārṅgadeva, Pārśvadeva who is considered to be his contemporary, has dealt with *sthāya-s* in his *Saṅgītasamayasāra*. Some of the later writers have also dealt with *sthāya-s*, notably Raghunathabhūpa in his *Saṅgita Sudhā*, Kumbha in his *Saṅgītarāja*, and Tulajadhipa in his *Saṅgītasārāmṛita*; but they have more or less reproduced the version of *Saṅgītaratnākara*. (cf. P.L.S., *I.M.J.*, no. 3, 1965)

Tracing the origin of the concept of *sthāya* P.L.S. in her article (already mentioned) concludes that, "*Sthāya* was evolved through an analysis of the various elements contributing to variety in tonal rendering".

The important and wide prevalence of *sthāya-s* in the practice of rendering *rāga-s* is obivious from the very fact that Śārṅgadeva details ninetysix *sthāya-s* many of which are very well defined.

The author has classified the *sthāya-s* primarily in three categories viz. (i) *prasiddha*, (well known), (ii) *aprasiddha*, (obscure), and (iii) mixed. The first category is further subdivided into two classes viz. (i) the well known and (ii) significant by name. The names of the latter are so designed as to suggest their function.

The *aprasiddha* (obscure) *sthāya-s* are further subdivided as distinctly de-

fined and indistinctly defined ones. Firstly, the author proceeds to deal with those twenty *sthāya-s* that are obscure i.e. which are not so well-known, and yet are distinctly defined. In other words, the form and the function of these *sthāya-s* is quite definitely known though they can be said to be not so popular in the author's time as those of the former category.

As already mentioned, the obscure (*aprasiddha*) *sthāya-s* are further subdivided by the author into two classes viz. the distinctly defined and the indistinctly defined. The author, having dealt with the first category, proceeds to deal with the second one. It will appear that the difinitions of those *sthāya-s* are vague and indistinct and merely point out a certain characteristic feature, more or less inferred from their names in general terms. Therefore, they are not, properly speeking, to be considered as definitions; and yet they offer an insight into their essential feature and give us an idea about their individual function in the context of *rāga-s*.

(xii) आलप्तिस्तद्भेदाश्च

(क) आलप्तिलक्षणम्, भेदद्वयोद्देशश्च

रागालपनमालप्तिः प्रकटीकरणं मतम् ॥१८९॥
सा द्विधा गदिता रागरूपकाभ्यां विशेषणात् ।

(xii) *Ālapti* and its types (189 c-202)

(a) The definition of *ālapti*:

Ālapti is the vocalization of *rāga* which is considered to be (the process of) manifesting it. That[1] is said to be twofold as qualified by *rāga* and *rūpaka*. (189 c-190 b)

(ख) रागालप्तिः

रागाप्तिस्तु सा या स्यादनपेक्ष्यैव रूपकम् ॥१९०॥
स्वस्थानैः सा चतुर्भिः स्यादिति गीतविदो विदुः ।
यत्रोपवेश्यते रागः स्वरे स्थायी स कथ्यते ॥१९१॥
ततश्चतुर्थो द्व्यर्धः स्यात् स्वरे तस्मादधस्तने ।
चालनं मुखचालः स्यात् स्वस्थानं प्रथमं च तत् ॥१९२॥
द्व्यर्धस्वरे चालयित्वा न्यसनं तद् द्वितीयकम् ।

[1]'That' refers to *ālapti*.

स्थायिस्वराद्यष्टमस्तु द्विगुणः परिकीर्तितः ॥१९३॥
द्व्यर्धद्विगुणयोर्मध्ये स्थिता अर्धस्थिताः स्वराः ।
अर्धस्थिते चालयित्वा न्यसनं तु तृतीयकम् ॥१९४॥
द्विगुणे चालयित्वा तु स्थायिन्यासाश्चतुर्थकम् ।
एभिश्चतुर्भिः स्वस्थानैः रागालप्तिमंतां सताम् ॥१९५॥
श्लोकश्लोकैस्ततः स्थायैः प्रसन्नैर्बहुभङ्गिभिः ।
जीवस्वरव्याप्तिमुख्यं रागस्य स्थापना भवेत् ॥१९६॥

(b) *Rāgālapti:*

Indeed *rāgālapti* is entirely independent of *rūpaka*.[1] It (arises) by four *svasthāna-s*[2] (steps) as known to the vocal experts.[3] (190 c-191 b)

The note in which the *rāga* is established is said to be steady (*sthāyi*).[4] The fourth from it would be halfway (*dvyardha*).[5] Sounding of the note just below[6] it would be (called) *mukhacāla*; and that forms the first *svasthāna*.[7] (191 c-192)

[1]*Rāgālapti* is said to be entirely independent of *rūpaka*, because it is entirely free from the rules and regulations of *nibaddha* (composed) *gāna* (music) which is called *Prabandha*, *vastu* or *rūpaka* (cf. *S.R.*, IV.4-6)

[2]*Svasthāna-s* are explained in the following few verses. 'K' describes them as resting points in the rendering of a *rāga*. 'S' considers them to be the integral parts of *ālapti* (the *avayava-s* of *ālapti*).

[3]'S' sees a reference to Bharata and others in this expression.

[4]'K' elucidates, "the fundamental note (*amśa*), whichever in whatever *rāga* (even other than *ṣaḍja*), on which the *rāga* is settled, because it imparts stability to it is called the steady note (*sthāyin*)."

[5]The fourth note from the steady in ascent is halfway to the eighth note which completes the octave. Thus, the note which is fourth from the steady divides the octave into two, and since the eighth note is twice the first (i.e. the steady) in pitch, it (the fourth) is called *dvyardha*, dividing the octave in two halves. So, the expression has been translated as 'half way' to octave. *Dvyardha* technically means the half of the double (pitch). 'K' also points out that the range of a *svasthāna*, as defined here, includes the omitted notes as well. Thus the fourth note from the steady, *ṣaḍja* for instance, would be *madhyama*. Even if *ṛṣabha* is omitted in a certain *rāga*, it will remain the fourth note for the purpose of rendering *ālapti* and the arrangement of *svasthāna-s* in it.

[6]'K' observes that the expression 'the note below it' is suggestive. It includes all the notes in between the steady and the halfway notes; not only that, but it also includes the notes below the steady in the lower octave up to its half, for he argues that if the interpretation of text is limited to one note only, the *rāga* cannot be projected at all.

[7]The first *svasthāna* is technically knows as *mukhacāla* (lit. that which moves the mouth) in other words, the initial range of voice production. 'K' presents the purport as follows: "Beginning from the steady and considering the fourth note (from it) as the uppermost limit (which is not to be touched), rendering the intervening notes and returning to the steady as the final note constitutes the first *svasthāna*.

The second (*svasthāna*) consists in sounding the halfway (note) and (similarly) returning[1] (to the steady). The eighth note from the steady is known to be double (in pitch). The notes obtaining in-between the halfway note[2] and the double (pitch)—note are *ardhasthita*[3] (the other half) notes. The rendering of these (*ardhasthita*) notes and their return[4] forms the third (*svasthāna*). The fourth consists in rendering the eighth and returning to the steady as its final note. (193-195 b)

According to the learned, the (rendering) of these four *svasthāna-s* makes for *rāgālapti*. The delineation of *rāga* takes place thereafter through the use of small *sthāya-s* having clarity and various artful turnings[5] and permeated predominantly by the vital tone[6]. (195 c-196)

Ālapti is equated with the *ālapanam* of *rāga*, and not with *rāgālāpa* which has been defined vide *S.R.*, II.2.23 c-24 which essentially portrays the characteristic features of a *rāga* such as the initial note, the fundamental note, the pitch range and so on. The word *ālapti* is derived from the root *ā* + *lap*, to speak, to address, to converse etc. Likewise, the other two words viz. *ālāpa* and *ālapanam* are also derived from the same root. 'K' contends that since those three words are derived from the same root by applying different suffixes, there is a technical difference in their connotation. *Ālāpa* of masculine gender denotes predominantly the projection. (*āvirbhāva*) of the *rāga; ālapti*, of feminine gender, denotes predominantly the concealment of the *rāga*, and *ālapanam*, of neuter gender denoted both without any stress on either of the two aspects through which a *rāga* is manifested. He therefore argues that *ālāpa* and *ālapti* cannot be equated, though they can both be explained in terms of *ālapanam*.

Thus *ālapti* implies the manifestation of *rāga* through the vocalisation of its essential features, by employing different melodic phrases and tonal patterns.

Kallinātha, however, points out that apart from this general character which *ālapti* shares with *ālapa* and *ālapanam*, its specific function lies in temporarily obscuring the identity of *rāga* by taking resort to the *sañcāra-s*

[1] 'K' elucidates "it implies taking the previous notes as said above and including the fourth note as well in the rendering of the *ālapti* and then returning to the steady." This is the range in which the rendering of *ālapti* attains its second *svasthāna*. 'S' supports the views of 'K'.

[2] That is, the fourth note from the steady.

[3] *Ardhasthita* lit. the notes situated in the (other) half excluding the eighth i.e. the fifth, sixth and the seventh.

[4] According to 'K' the *nyāsa* is in the steady (*sthāyin*). It seems to be the rule with every *svasthāna*, that the final note has to be the steady.

[5] *Bahubhangi* - *Bhangi* is an artful curve or turning. The whole phrase indicates the use of various types of such artistic devices.

[6] *Jīvasvara* (lit. the vital tone) is the fundamental note. The *sthāya-s* are so conceived as to bring about a very frequent use and profusion of the vital tone.

(movements) that are common to other *rāga-s* as well. He elucidates this phenomenon on the analogy of Devadatta entering and sitting in the royal court. He says that, when a member of the royal court, Devadatta for instance, enters the court, he is marked distinctly as so and so; but when he takes his seat among his colleagues he loses his personal identity and becomes one among many. However, if he rises again with some purpose, he is again recognised as so and so. Thus, according to him the function of *ālapti* is to manifest the *rāga* through the alternation of projection and concealment of its identity (cf. P.L.S., Introduction to *Bhāvarangulahari*, vol. II of Balwantrai Bhatt, pp. 3-5).

This *ālapti* is twofold according to its affiliation viz. *rāgālapti* and *rūpakā'apti*, the former being associated with *rāga* and the latter with *rūpaka*. *Rūpaka* is defined in the next chapter (IV.4-6) as another name for *prabandha* (a type of melodic composition). While *ālapti* is defined here, *rūpaka* is dealt with in the next chapter, but its *ālapti* is treated by the author in the present context.

(ग) रूपकालप्ति:

रूपकस्येन रागेण तालेन च विधीयते ।
या प्रोक्ता रूपकालप्ति: सा पुनर्द्विविधा भवेत् ॥१९७॥
प्रतिग्रहणिकंकान्या भञ्जनीत्यभिधीयते ।
विधाय स्थायमालप्ते रूपकावयवो यदि ॥१९८॥
प्रतिगृह्णेत सा प्रोक्ता प्रतिग्रहणिका बुधै: ।
भञ्जनी द्विविधा ज्ञेया स्थायरूपकभञ्जनात् ॥१९९॥
यथा तत्पदमानेन स्थायो रूपकसंस्थित: ।
नानाप्रकार: क्रियते सा ज्ञेया स्थायभञ्जनी ॥२००॥
तै: पर्वस्तेन मानेन समग्रं रूपकं यदि ।
अन्यथा चान्यथा गायेदसौ रूपकभञ्जनी ॥२०१॥

(c) *Rūpakālapti:*

Definition:

That[1] which is constituted in the framework of *rāga* and *tāla* of a *rūpaka* is said to be *rūpakālapti*. That again is twofold. One is called *pratigrahaṇikā* and the other, *bhañjani*. (197-198 a b)

[1] 'That' stands for *ālapti*, 'the *ālapti* which'. . .

(i) *Pratigrahaṇikā*:

Having rendered[1] *sthāya*[2] (constituent part) of *ālapti*,[3] if an integral part[4] of *rūpaka* is resumed,[5] it[6] is called *pratigrahaṇikā* by the experts. (198 c-199 b)

(ii) *Bhañjanī*:

Bhañjanī is known to be twofold as it (lit.) breaks either *sthāya*[7] or *rūpaka*. (199 c-d)

When a *sthāya*[8] built in a *rūpaka*[9] is presented in various ways,[10] keeping the original measure of the respective *pada-s*,[11] it is known as *sthāya-bhañjanī*. (200)

If, however, one sings the entire *rūpaka* in quite different ways, keeping its original measure with original *pada-s*[12] it is (called) *rūpaka-bhañjanī*. (201)

[1] *Vidhāya* – lit. 'having laid down' i.e. having sung to begin with

[2] *Sthāya* in this context has a specific meaning. It refers, according to 'S', to the *svasthāna* of *rāgālapti*, which is a constituent part of it.

[3] By *ālapti*, what is meant here, according to 'K', is *rāgālapti*. This interpretation is supported by Sūbhabhūpāla's interpretation of *sthāya* as related in note 2 above

[4] *Rūpakāvayava* is identified by P.L.S. with *muṁh* or *mukhḍā* of the modern Hindustani music. Accordingly, she interprets *pratigrahaṇikā*, in the modern context, to be the action comprising the singing of *ālāp-tān*, *bahalāvā* and such other devices that manifest the *rāga* time and again only in order to catch upon the *muṁh* or *mukhḍā*. Thus, she observes that most of the contemporary music involving *tāla* is of the order of *pratigrahaṇikā* (cf. Introduction to *Bhāvaraṅgalahari* of B. Bhatt, pp. 5 & 6).

[5] *Pratigrahaṇa* – lit. 'taking back', implies the idea of releasing or giving up, and then taking back. That is why it has been rendered as 'resumed' instead of 'taken'.

[6] The pronoun 'it' refers to the entire process of rendering *ālapti*.

[7] In this context the word *sthāya* has quite a different meaning. 'K' interprets it as a part or section (*ekadeśa*) of *prabandha* (i.e. *rūpaka*) and 'S' also elucidates it as an *avayava* (a constituent part) of *prabandha*.

[8] *Sthāya*, in this context, is defined by 'K' as *prabandhaikadeśa* i.e. a section of *prabandha*, and by 'S' as the *avayava* (a constituent part) of *prabandha*.

[9] *Rūpakasaṁsthita* qualifies *sthāya* to the purport that it should form an integral part of *rūpaka* (i.e. *prabandha*).

[10] *Nānāprakāra* i.e. a particular section of *rūpaka* is rendered in different ways as 'S' elucidates it (*anekabhaṅgikaḥ*). 'K' says, it implies creative effort based on the genius of the performer (vocalist or instrumentalist).

[11] *Pada* is defined by 'K' as the subdivision of *vidāri* (a section) in the above context; while, by the measure of *pada-s*, he says, is meant the rest-period (of time) involved in a particular *kriyā* of (*tāla*).

[12] That is, the *pada-s* as defined in note 11 above. 'K' explains it on the analogy of meaningful words (*pada-s*) of a sentence that are related to each other in order to make a sentence, and are not used independently. The *pada-s* taken to be the sub-divisions of *vidāri* (a section) are employed in an integral form, and not independently. Comparing and identifying *rūpaka bhañjanī* with the contemporary practice called '*bandiś-laḍānā* or *uḷṭānā*' a rare device of modern music, P.L.S. describes *pada* as significant in the context of vocal as well as instrumental music, and as constituted of words or phrases imitating the particular soundings of musical instruments (such as *nom tom*, *diri diri* etc.) set in the pattern of a section of *prabandha* (cf. Introduction to *Bhāvaraṅgalahari*, II, p. 6).

(घ) आलप्तेः सामान्यलक्षणम्

वर्णालङ्कारसंपन्ना गमकस्थायचित्रिता ।
आलप्तिरुच्यते तज्ज्ञैर्भूरिभङ्गिमनोहरा ॥२०२॥

(d) The general definition of *ālapti*:

Ālapti is described by the experts as enriched by *varṇa* and *alaṅkāra*, variegated by *gamaka* and *sthāya*, and rendered charming by many tactful turnings.[1] (202)

Rūpaka is another name for *prabandha*, a musical composition to be dealt with in chapter IV. *Rūpakālapti* is the particular *ālapti* that is relevant to the singing of *prabandha-s* and essentially differs from *rāgālapti* in so far as it is set in the framework of *rāga* and *tāla* of *prabandha*.

(xiii) वृन्दम्, तद्भेदाश्च

(क) वृन्दलक्षणम्

गातृवादकसंघातो वृन्दमित्यभिधीयते ।
उत्तमं मध्यममथो कनिष्ठमिति तत् त्रिधा ॥२०३॥

(xiii) The ensemble (*vṛnda*) and its types: (203-223)

(a) The definition:

A company[2] of vocalists[3] and instrumentalists is called an ensemble[4] (*vṛnda*). (203 a b).

(ख) गायनवृन्दम्

चत्वारो मुख्यगातारो द्विगुणाः समगायनाः ।
गायन्यो द्वादश प्रोक्ता वांशिकानां चतुष्टयम् ॥२०४॥

[1] This definition applies to all the varieties of *ālapti*. *Bhaṅgi*, in this context, is identified by P.L.S. with "the modern *ghuranmuran*, which she elucidates as *joḍ–toḍ* (i.e. joints and partings)", the devices that provide for a zigzag rendering. (cf. Introduction to *Bhāvaraṅgalahari*, II, p. 6).

[2] *Saṅghāta* – lit. close union or (intimate) association.

[3] Singers as well as songstresses.

[4] *Vṛnda* – lit. a large number, group or heap, is here used in the sense of a group.

मार्दङ्गिकास्तु चत्वारो यत्र तद्वृन्दमुत्तमम् ।
मध्यमं स्यात्तदर्धेन कनिष्ठे मुख्यगायनः ॥२०५॥
एकः स्यात् समगातारस्त्रयो गायनिकाः पुनः ।
चतस्रो वांशिकद्वन्द्वं तथा मार्दलिकद्वयम् ॥२०६॥
उत्तमे गायनीवृन्दे मुख्यगायनिकाद्वयम् ।
दश स्युः समगायन्यो वांशिकद्वितयं तथा ॥२०७॥
भवेन्मार्दलिकद्वन्द्वं मध्यमे मुख्यगायनी ।
एका स्यात् समगायन्यश्चतस्रो वांशिकास्तथा ॥२०८॥
इतो न्यूनं तु हीनं स्यान्नयेष्टमथवा भवेत् ।
उत्तमाभ्यधिकं वृन्दं कोलाहलमितीरितम् ॥२०९॥

(b) The (vocal) ensemble:

It[1] is threefold—the ideal[2], the average, and the mini (203 c d).

(1) The best ideal ensemble:

The ensemble with four leading singers, eight following singers, twelve songstresses, four flutists and four drummers[3] is said to be ideal. (204-205 b)

(2) The average[4] is half of it.[5] (205 c).

(3) In the mini, there is one leading singer, three following singers, four songstresses, two flutists and two drummers. (205 d-206).

(4) In the ideal female vocal ensemble, there are two leading songstresses, ten following songstresses, two flutists and two drummers. (207-208 a)

(5) In the average (female vocal ensemble) there is one leading songstress, four following songstresses, one flutist and one drummer.[6] (208 b c d)

(6) Anything less than that[7] or at (one's) discretion makes a mini (female vocal ensemble). (209 a b)

[1]It signifies the band which is classified as ideal, average and small according to the number of vocalists and instrumentalists constituting it.

[2]The classification is based on the number of participants and is characterised as the best of all (*uttama*), medium, (*madhyama*) and small (*kaniṣṭha*) signifying the ideal, the average and the mini ensembles.

[3]*Mārdaṅgika*— lit. one who plays the *mṛdaṅga* which is a type of drum. Though it is thus restricted in its signification, it has been rendered as 'drummer' for want of a more specific word in English.

[4]*Madhyama* -lit medium.

[5]Half of the personnel of the ideal one i.e., two leading singers, four following singers, six female singers, two flutists and two drummers.

[6]*Vāmśikāh* of the text lit. means flutists, but since the drummer is not mentioned, 'S' interprets this plural to include one flutist and one drummer.

[7]'That' refers to the medium size average female vocal band

(7) If the ensemble exceeds even the ideal one it is called *kolāhala*[1] (lit. uproar). (209 c d)

(ग) गायनवृन्दगुणाः

मुख्यानुवृत्तिर्मिलनं तालस्यानुवर्तनम् ।
मिथस्त्रुटितनिर्वाहस्त्रिस्थानव्याप्तिशक्तिता ॥२१०॥
शब्दसादृश्यमित्येते प्रोक्ता वृन्दस्य षड् गुणाः ।

(c) The excellences of the (vocal) ensemble:

The following six excellences are spoken of with regard to the ensemble: a (sympathetic) following[2] of the leading singer(s), uniformity,[3] keeping of *tāla* and *laya* (rhythm), covering of each other's errors, the ability of operating in the range of three registers, and the similarity of voice[4] (210-211 b)

(घ) कुतपः

आहुर्वृन्दविशेषं तु कुतपं भरतो मुनिः ॥२११॥
ततस्य घावनद्धस्य नाट्यस्येति त्रिधा च सः ।
ततस्य कुतपे ज्ञेयो गायनस्य परिग्रहः ॥२१२॥
वीणा घोषवती चित्रा विपञ्ची परिवादिनी ।
वल्लकी कुब्जिका ज्येष्ठा नकुलोष्ठी च किन्नरी ॥२१३॥
जया कूर्मी पिनाकी च हस्तिका शततन्त्रिका ।
औदुम्बरी च षट्कर्णः पौणो रावणहस्तकः ॥२१४॥
सारङ्गपालपनीत्यादेस्ततद्वाद्यस्य वादकाः ।
वांशिकाः पाविका-पाव-काहला-शङ्खवादकाः ॥२१५॥
मुहरीभृङ्गवाद्याद्यास्तथा तालधरा वराः ।
कुतपे त्ववनद्धस्य मुख्यो मार्दङ्गिकस्ततः ॥२१६॥
पणवो वर्दुरो डक्का मण्डिडक्का च डक्कुली ।

[1]*Kolāhala*—lit. 'a loud and confused noise', an uproar, suggests that such a big ensemble would be unwieldy.

[2]*Anurtti*—lit. 'an attitude of following' i.e., of singing after the leading singer(s).

[3]*Milanam* is explained by 'S' as the absence of dissimilarity in singing.

[4]'S' interprets *śabda-sādṛśyam* (lit. similarity of sound or words) as the extreme absence of dissimilarity of words. *Śabda* can be interpreted both as sound and as words; perhaps both are implied.

पटह: करटा ढक्का डवसो घडस्तथा ॥२१७॥

डुडुक्का डमरू रुञ्जा कुडुक्का कुडुवा तथा ।

नि:साणस्त्रिवली भेरी तुम्बकी बोम्बडी तथा ॥२१८॥

पटूवाद्यं पट: कण्ठा झल्लरीभाणसेल्लुकाः ।

जयघण्टा कांस्यतालो घण्टा च किरिकिट्टकम् ॥२१९॥

वाद्यानामेवमादीनां पृथग्वादकसंचयः ।

वराटलाटकर्णाटगौडगुर्जरकोङ्कणैः ॥२२०॥

महाराष्ट्रान्ध्रहम्मीरचोलैर्मलयमालवैः ।

अङ्गवङ्गकलिङ्गाद्यैर्नानाभिनयकोविदैः ॥२२१॥

अङ्गहारप्रयोगज्ञैर्लास्यताण्डवकोविदैः ।

विचित्रस्थानकप्रौढैर्विषमेषु सुशिक्षितैः ॥२२२॥

नाट्यस्य कृत्स्नप: पात्रैरुत्तमाधममध्यमैः ।

कृत्स्नपानाममीषां तु समूहो वृन्दमुच्यते ॥२२३॥

॥इति श्रीमदनवद्यविद्याविनोदश्रीकरणाधिपतिश्रीसोढलदेवनन्दननि:शङ्क-

श्रीशार्ङ्गदेवविरचिते सङ्गीतरत्नाकरे प्रकीर्णकाध्यायस्तृतीय: ॥

(d) The *kutapa*:

The sage Bharata has spoken of a special ensemble called *kutapa*,[1] which is threefold viz. as related to the stringed instruments, the membranous instruments and drama.[2] (211 c-212 b)

The ensemble of the stringed instruments is known to be constituted of

[1] *Kutapa* signifies a group of musicians, dancers or actors. (cf. *N.S.*, XXVIII 4-6)

[2] The classification of *kutapa* in three types is not exclusive, rather it indicates the predominance of that particular type of instrument by which it is named. That is, in the ensemble of stringed instruments, the drums and the flutes are also employed, but it is the former that predominate.

Bharata has classified the musical instruments into four categories viz. stringed, membranous, wind and solid. Even these can be grouped into two broad categories on the basis of their function viz. the *svara* or *gita vādya-s* i.e. the tone or melody instruments and the *tāla vādya-s*, the instruments of musical time and rhythm. It seems the *tata kutapa* (the ensemble of stringed instruments) is predominantly constituted of the tone-instruments and the *avanaddha kutapa* (the ensemble of the covered instruments) is made prominently of the *tāla*-instruments. The third type is a mixed variety with a very specific purpose, actors being prominent,

the singers' company[1] consisting of the players of such stringed instruments as *vīṇā, ghoṣavatī, citrā, vipañcī, parivādinī, vallakī, kubjikā, jyeṣṭhā nakuloṣṭhī, kinnarī, jayā, kūrmī, pinākī, hastikā, śatatantrī, audumbarī, saṭkarṇa, pauṇa, rāvaṇahasta, sāraṅgī* and *ālapanī*,[2] and also those of flute, *pāvikā, pāvā, kāhalā, śaṅkha, muharī* and the horn instruments alongwith the best *tāla* keepers.[3] (212 c-216 b)

In the ensemble of the drums[4] the main player is that of *mṛdaṅga*, and his company is distinguished by the players of *panava, dardura, ḍakkā, manḍiḍakkā, ḍakkulī, paṭaha, karaṭā, dhakkā, ḍhavasa, ghaḍasa, huḍukkā, ḍamarū, ruñjā, kuḍukkā, kuḍuvā, nihśāṇa, trivalī, bherī, tumbakī, bombaḍī, paṭṭavādya, paṭah, kamrā, jhallarī, bhāṇa, sellukā, jayaghaṇṭā, kāṃsyatāla, ghaṇṭā* and *kirikiṭṭa*. (216 c-220 b)

The theatrical ensemble is constituted by the different experts of *abhinaya* (acting) drawn from (different regions such as) *varāṭa, lāṭa, karnāṭa, gauḍa, gurjara, koṅkaṇa, mahārāṣṭra, āndhra, hammīra, caula, malaya, mālava, aṅga, vaṅga* and *kaliṅga* etc.,[5] specialists of *aṅgahāra*[6] (dance movements) and the *lāsya*[7] and *tāṇḍava* (forms of dancing), (artists) mature in variegated static poses (*sthānaka*)[8] and by those who are well trained in the complex formations[9] (of dance). (220 c-223 a)

(This is three-fold) according to the best, the average and the dull members (constituting it). (223 a b)

[1] *Parigraha*—lit. a group of followers or attendants; technically signifies a band of associates.

[2] Some of these stringed instruments are described in Chapter VI and will be dealt with in their due context.

[3] The *kutapa* of the stringed instruments consists mainly of those instruments, but it also includes the wind instruments and the *tāla* instruments of the solid (*ghana*) category for keeping musical time.

[4] 'S' interprets the text quite differently. He says that verses 215 & 216 a b describe an alternative ensemble which is obviously based on wind instruments. But 'K' includes the wind and the *tata* instruments in the orchestra of the stringed instruments. He says that since the wind instruments such as the flute are tone instruments and so are creative of song, they share this quality with the stringed instruments and are therefore included in the *tata kutapa* (stringed orchestra). The passage has been translated accordingly.

[5] These are the Sanskrit names of different regions of India as known to the medieval authors.

[6] *Aṅgahāra* signifies the action of displaying more than five *karaṇa-s* (synchronised movement of hands and feet) in a single action in the art of dancing.

[7] *Lāsya* and *tāṇḍava* signify two distinct styles of dancing. These are dealt with in Chapter VII.

[8] *Vicitrasthāna* variegated *sthānaka-s* such as *ālīḍha* and others spoken of in Chapter VII. *Sthāna* signifies the static pose in dancing.

[9] *Viṣameṣu* refers to such difficult dance patterns as *maṇḍala* and others described in Chapter VII.

The group of these *kutapa-s* is called *vṛnda*.[1] (223 c d)

It is difficult to relate the concept of *vṛnda* (group) with its modern forms such as band, the orchestra and so on because of its unique features. Two concepts are presented here: one is based on the size of the band which includes vocalists and instrumentalists and is primarily made up of musicians, and the other is based on its function which has a reference to a theatrical performance and which is attributed to Bharata. However, the peculiar feature of both these concepts that differentiates them from the contemporary forms is their vocal orientation.

[1]The joint operation of the three ensembles goes to constitute *vṛnda* according to Bharata.

Chapter IV

The Prabandha-s

चतुर्थः प्रबन्धाध्यायः

प्रथमप्रकरणम्

उपोद्घातः

(i) गीतलक्षणम्, तद्भेदाश्च

(क) गीतलक्षणम्

रञ्जकः स्वरसंदर्भो गीतमित्यभिधीयते ।

SECTION I

Introductory

(i) The definition and classification of *gīta*: (1-4 b)

(a) The definition of *gīta*:

A delightful arrangement of notes is called *gīta*.[1] (1 a-b)

(ख) गीतस्य भेदद्वयम्

गान्धर्वं गानमित्यस्य भेदद्वयमुदीरितम् ॥१॥

(b) The classification of *gīta*:

Its twofold classification into *gāndharva* and *gāna*[2] is well known. (1 c-d)

[1]*Gītam* is the nominative singular of *gīta*. The case-endings have been ignored in the English version. So also *gāna* is given for *gānam* and *gāndharva* for *gāndharvam*. The word *gīta* lit. means that which 'is sung'.

[2]*Gāna* - The technical difference between the two concepts of *gāndharva* and *gāna* is clearly and briefly brought out by 'K' when he indentifies the former with *mārga* and the latter with *deśī* music. Thus, *gāna* signifies regional forms of music which did not strictly follow the norms of the *mārga* music. However, there are other subtle differences pointed out by Abhinavagupta but for whose explanation the distinction between the two concepts could not have been known.

(ग) गान्धर्वलक्षणम्

अनादिसंप्रदायं यद्गन्धर्वैः संप्रयुज्यते ।
नियतं श्रेयसो हेतुस्तद्गान्धर्वं जगुर्बुधाः ॥२॥

(c) The definition of *gāndharva*:

The ancient tradition[1] practised by the *gandharva-s* in accordance with definite rules[2], which is the means[3] of attaining the supreme good,[4] is declared by the wise to be *gāndharva*.[5] (2)

(घ) गानलक्षणम्

यत्तु वाग्गेयकारेण रचितं लक्षणान्वितम् ।
देशीरागादिषु प्रोक्तं तद्गानं जनरञ्जनम् ॥३॥
तत्र गान्धर्वमुक्तं प्रागधुना गानमुच्यते ।

(d) The definition of *gāna*:

However, that[6] which is composed by a master composer[7] in accordance with the features spoken of about the *deśī rāga-s* etc.[8] and (that) which is the delight of people is (called) *gāna*. (3)

Of these (two) the *gāndharva*[9] has already[10] been spoken of, now (therefore) *gāna* is being expounded. (4 a-b)

Chapter IV is entitled "*Prabandhādhyāya*" (lit. the Chapter pertaining

[1] *Anādi* of the text literally means 'beginningless' which it appears is a figurative usage to indicate the immemorable antiquity of the tradition under reference. *Sampradāya* is the line of teacher-disciple transmission of knowledge.

[2] *Niyatam*— Well defined in terms of *grāma*, *mūrcchanā*, *jāti* and so on.

[3] *Hetu*— lit. a cause instrumental to an effect.

[4] *Śreyas* is defined by 'S' as, "prosperity in this world and merit for the other as well as emancipation from the bondage of suffering." In other words, the *good* that is enjoyed at every level of existence i.e. the supreme good.

[5] 'K' elucidates that whatever forms of music have been expounded in the first two chapters from *jāti-s* to the *bhāṣā-s* constitute *gāndharva*. The *Deśī Rāga-s* and the compositional forms that are going to be described in this chapter constitute *gāna*.

[6] That 'form of music' or 'vocal composition' in the context.

[7] *Vāggeyakāra*— one who composes not only the musical form (*geya*) but also the verbal context (*vāk*) of the song. *Gāna* is composed by any master composer (i.e. a human being) but in contrast with it, *gāndharva* is considered to be of divine origin handed down through a beginningless tradition.

[8] 'S' includes the *rāgāṅga* etc. among *'deśī rāga-s* and by "etc." he interprets the singer's own improvisation and innovations.

[9] *Gāndharva* has been said by Bharata to be endearing to the gods (cf. *N.S.* G.O.S., IV, Ch. XXIIIV, sl. 9, p. 6). *Gāna* is distinguished from it as endearing to the people.

[10] The melodic structures dealt with in the first two chapters are referred to, as explained in note 9 above.

to the *Prabandha-s*). *Prabandha* is one of the three technical names for the *nibaddha* (structured) form of music as it will presently be defined; but since *nibaddha-gāna* (structured music) is a form of *gīta* (music), the author begins the chapter with the definition and the classification of *gīta*. It is notable that he has defined *saṅgīta* as the threefold art of *gīta*, *vādya*, and *nṛtya* (cf. *S.R.*, I.1.21). *Gīta* may therefore be interpreted as vocal music or melody. The classification of *gīta* as *gāndharva* and *gāna* may or may not be applicable to instrumental music, but surely here it is presented in the context of vocal music. However, *gīta*, as defined here, in some sense seems to include *vādya* as well, though perhaps that may not quite imply what we understand as the instrumental music today.

Gīta is classified in two main categories viz. *gāndharva* and *gāna*, the former representing a pre-historical tradition derived from divine sources and the latter indicating a historical development based on the pattern of popular and regional taste. 'K' straightaway identified *gāndharva* with *mārga* and *gāna* with *Deśī*. Bharata has used the term *gāndharva* to denote either the science of music (*saṅgītaśāstra*) or music (cf. *N.S.*, G.O.S. XXVIII, 8 & 11). 'K' however elucidates that the forms of melodic structures expounded in chapters 1 and 2 ante viz. from *jāti-s* to *antarabhāṣā-s* constitute *gāndharva*, and the forms such as the *rāgāṅga-s* etc., and what he is going to expound now viz. the *prabandha-s* constitute *gāna*. Thus, it would appear that the *gāndharva* form of music was considered to be out of date during Kallinātha's time, since it had acquired inflexibility and other worldly sanctity long ago.

At present, however, the author is concerned with *gāna* i.e. the *deśī* form of music which was popular and had a regional variety and colour of its own. But it is not necessary to accept the equation of *mārga* with *gāndharva* and *deśī* with *gāna*; for, the two classifications are quite different in the scope of what they are supposed to classify. Thus, whereas the concepts of *mārga* and *deśī* classify *saṅgīta* which, in terms of Śārṅgadeva, includes *gīta*, *vādya* and *nṛtya*, the concepts of *gāndharva* and *gāna* are employed in the present context to classify *gītam* (music in general) only.

(ii) गानभेदद्वयम्

निबद्धमनिबद्धं तद् द्वेधा निगदितं बुधैः ॥४॥
बद्धं धातुभिरङ्गैश्च निबद्धमभिधीयते ।
आलप्तिबंन्धहीनत्वादनिबद्धमितीरितम् ॥५॥
सा चास्माभिः पुरा प्रोक्ता निबद्धं त्वधुनोच्यते ।
संज्ञात्रयं निबद्धस्य प्रबन्धो वस्तु रूपकम् ॥६॥

(ii) Classification of *gāna*: (4 c-6)

The sages have declared it[1] to be twofold viz. *nibaddha*[2] (composed) and *anibaddha*[3] (improvised). (4 c-d)

That[4] which is composed of *dhātu-s*[5] (sections) and *aṅga-s*[6] (integral parts) is called *nibaddha*.[7] *Ālapti* being free from such structural limitations is known as *anibaddha*,[8] and that has already been dealt with by us. *Nibaddha* is now being expounded. *Nibaddha* has three names viz. *prabandha*, *vastu* and *rūpaka*. (5-6)

Gīta is classified as *gāndharva* and *gāna*, and *gāna* is here further classified or distinguished into two types viz. *nibaddham* (that which is structured or composed) and *anibaddham* (uncomposed or improvised). *Ālapti* is the instance of the latter and has been dealt with in chapter III (See 189 c-202). Now, the author proposes to deal with, what he calls, *nibaddha-gāna* which is popularly known by three names that probably emphasise three different aspects of the same melodic structure, though practically they are synonyms. As Kumbhā explains (cf. *S. Rāj.* II, 4.2.4-6), the name *prabandha* (*pra* | *bandha* lit. well knit) emphasises the fact of the composition being well knit, strongly built with secure structure; and in this sense *prabandha* is analogous to the *bandiś* of modern Hindustani music. *Rūpaka*, ordinarily means drama, or among the figures of speech, metaphor. In the first sense it is defined as that (action) in which the characteristics of the hero of the plot such as Rāma etc. are superimposed upon an actor and so on. In metaphor too certain characteristics of one are transposed upon the other. Thus, *rūpaka* as such refers to a situation (of drama) or a condition (of similarity). Even though *prabandha-s* are sung independently of any dramatic context, they do refer either to a situation that implies a particular emotion or a condition that has reference to a situation in life in general through the verbal text. Thus, the name *rūpaka* emphasises the emotive element of *prabandha*. Similarly, *vastu* is defined as the substratum of *dhātu-s* (sections) and *aṅga-s* (integral parts); in other words, 'that which

[1]The pronoun 'it' refers to *gāna* of the previous verse.

[2]*Nibaddha* (*ni* | *baddha* = bound) literally means organised or structured.

[3]*Anibaddha*, similarly means the absence of the structuring design or organised delineation.

[4]'That' stands for *gāna*.

[5]*Dhātu* is defined in the next topic as an *avayava* (lit. a limb) of *prabandha* (a name for *nibaddha-gāna*) personified as man. In terms of composition it forms a section in it.

[6]*Aṅga* is also to be shortly defined as a part of the human organism, a metaphorical personification of *prabandha*.

[7]*Nibaddha* is difficult to render into English precisely. As already pointed out, it is structured on a certain pattern that endows it with more or less a definite compositional form.

[8]*Anibaddha* mostly consists of *ālapti* which is free from such structural limitations as are naturally involved in a compositional pattern. The word denotes a negative concept with reference to *nibaddha*.

is observed to be the *constituted* as related to the *constituents*'. *Vastu*, in this sense, is analogous to the *ciz*. of the modern Hindustani music (cf. *S.Rāj*, II.4.2.3-6 and Premlata Sharma's Introduction to *Bhāvaraṅgalahari*, part I, p. 15).

Thus, *vastu* emphasises the unity of *prabandha*, and so all the three names have their own significance as well. But these three names are also used in order to distinguish the *prabandha-s* on the basis of different number of sections and integral parts that go to constitute them. For example, Nānyanadeva specified that a composition that is set in four sections and six integral parts is *prabandha*, that which is set with three sections and two integral parts is *vastu* and the one that comprises two sections and two integral parts is called *rūpaka* (cf. *Saṅgītanārāyaṇa*, 1, pp. 305-306). He is of course very specific about all the three; but Kumbhā, who is much earlier, makes a general statement about *vastu* and *rūpaka* having any number as sections and integral parts though he is similarly specific about *prabandha*.

(iii) धातव:

प्रबन्धावयवो धातु: स चतुर्धा निरूपित: ।
उद्ग्राह: प्रथमस्तत्र ततो मेलापकध्रुवौ ॥७॥
आभोगश्चेति तेषां च क्रमाल्लक्षमाभिधध्महे ।
उद्ग्राह: प्रथमो भागस्ततो मेलापक: स्मृत: ॥८॥
ध्रुवत्वाच्च ध्रुव: पश्चादाभोगस्त्वन्तिमो मत: ।
ध्रुवाभोगान्तरे जातो धातुरन्योऽन्तराभिध: ॥९॥
स तु सालगसूडस्थरूपकेष्वेव दृश्यते ।
धातपित्तकफा देहधारणाद्धातवो यथा ॥१०॥
एवमेते प्रबन्धस्य धातवो देहधारणात् ।
तत्र मेलापकाभोगौ न भवेतां क्वचित्क्वचित् ॥११॥

(iii) The *dhātu-s* (Sections): (7-11)

Dhātu is the structural element[1] of *prabandha* and is shown[2] to be four-

[1]*Avayava* of the text lit. means a limb and is used in accordance with the metaphor of the *prabandha-puruṣa* (personified *prabandha*), but actually the underlying idea, as it is elucidated in verse 10 c-11 b, is that the *dhātu-s* constitute the structural elements of *prabandha* as the three humours hold the physiological balance of the human body. They are thus balancing elements and in a composition function as sections.

[2]*Nirūpitaḥ*, lit. exhibited or illustrated.

fold viz. the first is *udgrāha*,[1] then (follows) *melāpaka*[2], *dhruva*[3] and *ābhoga*[4]. These will now be defined seriatim. (7-8 b)

Udgrāha is the first section, then *melāpaka*[5]; placed thereafter is *dhruva* which is (so called) because it is fixed[6], while *ābhoga* is considered to be the last section. Another *dhātu*[7] that arises in-between *dhruva* and *ābhoga* is called *antara*[8] and is observed[9] in *rūpaka-s* (structured melodic compositions) of *sālagasūḍa*[10] only. (8 c-10 b)

Just as the three humours viz. wind, bile and phlegm are (considered to be) *dhātu-s*,[11] since they support the body so also because these[12] support the structure of *prabandha* they too are (called) *dhātu-s*. (10 c-11 b)

But, however, of these[13] *melāpaka* and *ābhoga* may not occur in certain cases[14]. (11 c d)

Prabandha is divided, as a general rule, into four sections viz. *udgrāha* (the starter), *melāpaka* (the joinder), *dhruva* (the invariable) and *ābhoga* (the concluding section). In certain cases a section called *antara* (the intermediary) is also introduced in addition to these four in-between *dhruva* and *ābhoga*. There is no rule appertaining to the introduction of *antara* as such, but it is mentioned as a fact of observed phenomenon of musical practice.

[1] *Udgrāha*, lit. the point of lifting i.e. the starting point or that of catching hold of.
[2] *Melāpaka*, lit. one that joins (two parts) i.e. the joinder.
[3] *Dhruva*, lit. fixed or invariable i.e. essential.
[4] *Ābhoga*, lit. completion i.e. concluding section.
[5] *Melāpaka*, lit. the joinder, that which joins; it unites the *udgrāha* with *dhruva*.
[6] 'K' interprets *dhruvatva* of the text as *nityatva* i.e. on account of its being *nitya* (permanent), in other words, 'indispensable since, when less than four *dhātu-s* are provided in a *prabandha*, the *udgrāha* and *dhruva* cannot be eliminated.
[7] Although four *dhātu-s* only have been spoken of as a rule (vide verse 7 ante) this fifth one is optionally provided in certain specific melodic structures viz. the *rūpaka-s* classified under *sālagasūḍa* such as *dhruva*, *maṇṭha* etc.
[8] *Antara*, lit. 'that which is placed in-between', according to 'K' is to be sung in-between *dhruva* and *ābhoga*, after *dhruva* has been sung in many cycles (towards the end of its climax).
[9] 'K' interprets *dṛśyate* of the text in the sense that even in the case of the *prabandha-s* of *sālagasūḍa* such as *dhruva*, *maṇṭha* etc., *antara* has to be sung where it is seen to have been traditionally sung, and not everywhere. Thus, he says, in case of *dhruva*, since such a practice is not observed (lit. seen) it is not to be sung, but in case of *maṇṭha* for example, it has to be sung because it is traditionally observed to have been sung.
[10] The *sālagasūḍa prabandha-s* are to be defined by the author shortly in this chapter.
[11] The three humours of the body *vāta*, *pitta* and *kapha* are called *dhātu-s* in *Āyurveda*. The author is here trying to give a semantic derivation of the word *dhātu* on the analogy of its use in *Āyurveda*.
[10–12] That is, the four *dhātu-s*.
[14] In certain cases where only three *dhātu-s* are provided; as 'K' informs us, everywhere *melāpaka* is eliminated and where only two *dhātu-s* are provided, everywhere is the *melāpaka* and *ābhoga* that are dropped.

Even though *prabandha* is said to be divided into four sections, as a general rule, every *prabandha* need not have as many as four sections. Some times *melāpaka* is eliminated, and some times *melāpaka* and *ābhoga* both are eliminated. It has already been noticed that the three names for the structured melody viz. *prabandha*, *vastu* and *rūpaka* are associated by some with the number of sections and integral parts that go to constitute it. Our author too classifies *prabandha* on this basis.

In modern Hindustani Music, the *khyal-s* generally have two parts called *sthāyī* and *antarā*, and *dhrupad-s* have four viz. *sthāyī*, *antarā*, *sañcārī* and *ābhog*. In the latter case however, the last two sections are hardly distinguished from each other since they are not marked by the re-introduction of the first line of *sthāyī* in-between them. The two can, in terms of the division of *prabandha* into four sections, in fact be considered as one. The *sthāyī* and *antarā* may roughly be considered analogous to *dhruva* and *ābhoga*. Thus, the two sections called *udgrāha* and *melāpaka* of the four-fold division spoken of as above, have become outmoded in the present context. The present *antarā* must not be confused with the ancient *antara* which was designed to interlink *dhruva* and *ābhoga* in certain specific cases (Also see P.L.S. Introduction to *Bhāvarāṅgalahari*, p. 16).

(iv) धातुसङ्ख्यानुसारेण प्रबन्धभेदाः

स द्विधातुस्त्रिधातुश्च चतुर्धातुरिति त्रिधा ।

(iv) Classification of *prabandha-s:* (12 a b)

That[1] (*prabandha*) is threefold viz. as constituted of two, three or four *dhātu-s*. (12 a b)

(v) प्रबन्धाङ्गानि

अङ्गानि षट् तस्य स्वरश्च बिरुदं पदम् ॥१२॥
तेमकः पाटतालौ च प्रबन्धपुरुषस्य ते ।
भवन्त्यङ्गं वदङ्गानि, मङ्गलार्थप्रकाशके ॥१३॥
तत्र तेनपदे नेत्रे, स्तः पाटयिरुदे करौ ।
कराभ्यामुद्ग्रहात् कार्ये कारणत्वोपचारतः ॥१४॥

[1] 'That' implies the *prabandha* as defined and elucidated in the foregoing portion of the text viz. structured melodic composition based on two to four *dhātu-s*.

प्रबन्धगतिहेतुत्वात् पादौ तालस्वरौ मतौ ।
स्वराः षड्जादयस्तेषां वाचकाः सरिगादयः ॥१५॥
स्वराभिव्यक्तिसंयुक्ताः स्वरशब्देन कीर्तिताः ।
विरुदं गुणनाम स्यात्ततोऽन्यद्वाचकं पदम् ॥१६॥
तेनेतिशब्दस्तेनः स्यान्मङ्गलार्थप्रकाशकः ।
ओं तत्सदिति निर्देशात्तत्त्वमस्यादिवाक्यतः ॥१७॥
तदिति ब्रह्म तेनायं ब्रह्मणा मङ्गलात्मना ।
लक्षितस्तेन तेनेति पाटो वाद्याक्षरोत्करः ॥१८॥
तालस्तालप्रकरणे सप्रपञ्चो निरूप्यते ।

(v) The *aṅga-s* (integral parts) of *prabandha-s:* (12 c-19 b)

That[1] (*prabandha*) has six *aṅga·s* (integral parts) viz. *svara, biruda, pada, tena, pāṭa* and *tāla*[2]; like the parts (of the body) they are the integral parts of the configuration[3] of *prabandha*. (12 c-13 c)

Of these (six *aṅga·s*) *tena* and *pada* reflecting[4] auspiciousness and meaning (respectively) are its two eyes, *pāṭa* and *biruda* are the two hands, because they are produced by the hand, the cause being figuratively taken for the effect[5]; and *tāla* and *svara* are considered to be the two feet as they are

[1]Here, the pronoun 'that' is indicative of the *prabandha* as spoken of in 12 a b c viz. with two, three or four *dhātu·s*.

[2]All these six terms i.e. the names of the six *aṅga-s* (integral parts) are to be explained by the author presently, in this topic (vide 15 c-18 b).

[3]The expression '*prabandha-puruṣa*' of the text is metaphorical. Here *prabandha* is conceived on the analogy of a person (a human being). Just as arms, feet, eyes and ears etc. are the parts of a person's body, so also *svara, pada, tena* etc. are the parts of *prabandha*, the embodiment of a melodic structure. The metaphor is well placed in the context of Sanskrit diction, or far that matter, of the Indian literary tradition.

[4]Literally, *tena* and *pada* are said to be *maṅgala-prakāśaka* and *arthaprakāśaka* i.e., the reflectors of auspiciousness and meaning. The word *prakāśaka* lit. means that which brings to light i.e. which manifests, or causes to manifest. Thus *tena* and *pada* are respectively indicative of the auspicious words and the meaning or the emotional content of the composition. So metaphorically, they are said to be the eyes of the *prabandha-puruṣa*.

[5]*Pāṭa-s* are produced mostly from *avanaddha* (covered) instruments which are played upon by the hands. Thus, the *pāṭākṣara-s* (*pāṭa-* syllables) are the product (effect) of the hands which may be conceived as their immediate cause. *Biruda-s* as explained by 'S' are also indirectly related to hands being composed as the part and parcel of the delineation of *pada* 'K' suggests that *biruda-s* are said to be hands because the acts of philanthropy are performed by hands and these acts are praised; so here the cause is imposed on the effect. Thus both, *pāṭa* and *biruda* are said to be the hands of the *prabandha-puruṣa*. Though in actual fact they are only the products, they are figuratively named by their causes.

the cause of movement[1] in *prabandha*. (13 d-15 b)

The notes *ṣaḍja* etc. briefly spoken of as *sa, ri, ga* etc. along with their tonal manifestation[2] are known by the word *svara*. *Biruda* is the name (given to) qualities or excellences,[3] and whatever is other than that in the text (of the song) is *pada*. The word *tena* is indicative by itself[4] of an auspicious object[5] for the word *tat* refers to Brahman (the Supreme Being) as evidenced by such *śruti*-passages as *Om tat sat* (that alone is true), *tat tvam asi* (thou art that) etc. *Tat* (in these passages) stands for *Brahman*. Therefore[6] (*tena*), this (*prabandha*) being characterised[7] by that (*tena*) *Brahman* which is the very essence of auspiciousness, it is (significantly called as) *tena*. *Pāṭa* is the group of sound-syllables (arising out) of (some) musical instruments,[8] and *tāla* will be elucidated in detail in the chapter on *tāla*.[9] (15 c-19 b)

If the various *prabandha-s* are classified on the basis of the number of *dhātu-s* constituting them, it is natural to accept that such a classification be illustrated by the enumeration of different *prabandha-s* under the three classes, but the author does not seem to do so. 'S' explains that it is so because this detail with regard to the number of *dhātu-s*, is given by the author in describing the characteristic features of the particular *prabandha-s*.

[1]'K' elucidates that even though *tāla* and *svara* pervade the entire body of *prabandha* from the very beginning to the end, yet they are considered to be parts constituting the whole structure in a specific sense. He says, "just as the sense of touch pervades the entire body, yet it is considered to be one of the five senses; likewise *tāla* is also considered to be one of the six parts; *svara* on the other hand is manifested (in melody) through the succession of individual notes sa, ri, ga etc. and as such it constitutes a part, just as even though space is all prevading, but only the space enclosed by the ear-drum is said to be ear for its quality of sound perception

[2]That is, their articulation in musical sound.

[3]*Guṇa* is difficult to translate precisely. Here it means a good quality, since *biruda* lit. means a panegyric.

[4]The translation is a free rendering of the free text into English bringing out the meaning. The literal version would be, *tena* is (the same) as the word *tena* which is indicative of an auspicious meaning (or object). *Artha* in the expression *maṅgalārtha-prakāśaka* precisely means (in this context), the reference of the word (*tena* in this case). The purport is that *tena* signifies auspiciousness by its very name, since it is associated with Brahman, the Supreme Being in the *śruti*-passages of the *Upaniṣada* which form a part of parcel of the scriptures and have a mystical signification of so naming this integral part (*aṅga*) of the *prabandha*.

[5]Object of consciousness, by implication.

[6]The word *tena* has been used three times in verse 18, in quite different senses. That is why it has been indicated in the brackets. Here, for example, it is used as the instrumental singular of the pronoun *tat* which refers to the noun Brahman by context

[7]*Lakṣita* lit. means marked or indicated.

[8]The *pāṭākṣara-s* are dealt with in the *Vādyādhyāya* i.e. Chapter VI on instrumental music.

[9]That is, in Chapter V entitled, *Tālādhyāya*.

The author is also going to present a classification of *prabandha-s* based on the *prabandha-jāti-s* i.e. the families of *prabandha-s* distinguished by the number of *aṅga-s* (integral parts) constituting them. He is, therefore, explaining the concept of *aṅga-s*, here, on the analogy of a human being endowed with the eyes, two hands and two feet, symbolising the functions of perceiving and willing (i.e. responding from a conscious purpose in view), acting (producing and consuming), and moving (to and fro). Thus, metaphorically conceiving *prabandha* to be an embodiment of structured melody, its six integral parts viz. *tena, pada, pāṭa, biruda, tāla* and *svara* are said respectively to be its two eyes, two hands and two feet. Since the expression is metaphorical its implications may not be stretched too far, for obtaining a clear and precise account of the related concepts. Moreover, the terms employed technically are explained by the author in some detail.

(vi) प्रबन्धजातय:

मेदिन्यथानन्दिनी स्याद्दीपनी भावनी तथा ॥१९॥
तारावलीति पञ्च स्यु: प्रबन्धानां तु जातय: ।
अङ्गै: षडादिभिर्युक्तै: केषांचन मते श्रुति: ॥२०॥
नीति: सेना च कविता चम्पूरित्युदितास्तु ता: ।

(vi) The *jāti-s* (families) of the *prabandha-s:* (19 c-21 b)

Indeed there are five *jāti-s* (families) of the *prabandha-s* viz. *medinī, ānandinī, dīpinī,* and *tārāvalī,* (Constituted as they are) by six to two integral parts (*aṅga-s*). According to some they are known as *śruti, nīti, senā, kavitā* and *campu.* (19 c-21 b)

This, in fact, presents a classification of *prabandha-s* into five families, based on the number of integral parts that constituted them. These are conceived as under:

The *Jāti-s* of the *Prabandha-s*[1]

Sl. No.	*Name of the Jāti*	*No. of the integral parts*	*Other names*
1.	*Medini*	6	*Śruti*
2.	*Ānandini*	5	*Nīti*
3.	*Dipini*	4	*Senā*
4.	*Bhāvani*	3	*Kavitā*[2]
5.	*Tārāvali*	2	*Campu*

[1]That is 6, 5, 4, 3 and 2 respectively.

The significance of the other nomenclature is clearly brought out by 'S', who says: "*Śruti* signifies the six *aṅga-s* of the *Veda* viz. *śikṣā, jyotiṣ, nirukta, kalpa, chanda* and *vyākaraṇa*; *nīti* is based on five factors viz the initiative, manpower and material resources, appropriation of time and space, prevention of calamity and fulfilment of the objective; *senā* has four wings viz. elephants, horses, chariots and infantry; *kavitā* (poetry) has three elements viz. talent (of expression), proficiency and practice; and *campu* (mixed form of writing) has two elements viz prose and poetry.

Thus, these names primarily signify the numbers 6, 5, 4, 3 and 2 and do not seem to have any other relation in terms of their connotation to the *prabandha-jāti-s.*

(vii) प्रबन्धभेदा:

अनिर्युक्तश्च निर्युक्त: प्रबन्धो द्विविधो मत: ॥२१॥
ध्रुवस्तालादिनियमाद्याद्य: स्यान्नियमात् पर: ।
पुन: प्रबन्धास्त्रिविधा: सूडस्था आलिसंश्रया: ॥२२॥
विप्रकीर्णाश्च,

(vii) The classification of *prabandha-s:* (21 c-23 b)

Prabandha is considered to be twofold viz. *aniryukta* (unspecified) and *niryukta* (specified), no particular *tāla* or *chanda* (metre) etc.[1] being specified in the former, but the latter being regulated as such.[2] (21 c-22 b)

Again[3] the *prabandha-s* are threefold viz. *sūḍa-s*[4], *āli-s*[4] and *viprakīrṇa-s.* Of these the *sūḍa* is being described in the first instance. (22 c-23 b)

Here we have two other classifications of *prabandha-s,* one based on the distinction of specified and unspecified *tāla,* metre etc. and the other on technical considerations which are presently to be described. The second classification is actually used by the author in his description of the various *prabandha-s.*

[1]That is, it is specified in case of certain *prabandha-s* that only a particular *tāla* such as *caccatputa* (to be elucidated in Chapter V) and so on, a particular metre such as *triṣṭup* and so on and likewise a particular section of an integral part, a particular *rasa, rāga* or *bhāṣā* etc. are to be employed, then it is called *niryukta* (specified), but if no such specification is there, then it is *aniryukta* (unspecified), etc., (*ādi*) of the text according to 'K' is indicative of the other elements referred to above apart from *tāla* and *chanda.*

[2]As such i.e. with specification in the above terms.

[3]'Again' implies that this one is a different classification

[4-4]*Sūḍastha* and *ālisamśraya* of the text literally means subsisting in the *sūḍa* and based on *āli.*

(viii) त्रिविधप्रबन्धभेदानामुद्देशः

(क) तत्र सूडप्रबन्धोद्देशः

तत्रादौ सूडलक्षणमुच्यते ।

एलाकरणढेङ्कीभिर्धर्तन्या झोम्बडेन च ॥२३॥

लम्भरासंकतालीभिरष्टभिः सूड उच्यते ।

(viii) Enumeration of the varieties of the three classes of *prabandha-s:* (23 c-33 b)

(a) Enumeration of the varieties of *sūḍa:*

Sūḍa (prabandha) is said to be (formed) by eight (melodies) viz. *elā, karaṇa, dhenkī, vartanī, jhombaḍa, lambha, rāsaka* and *ekatālī.* (23 c-24 b)

(ख) आलिसंश्रितप्रबन्धोद्देशः

वर्णो वर्णस्वरो गद्यं कैवाडश्चाङ्कचारिणी ॥२४॥

कन्दस्तुरगलीला च गजलीला द्विपद्यपि ।

चक्रवालः क्रौञ्चपदः स्वरार्थो ध्वनिकुट्टनौ ॥२५॥

आर्या गाथा द्विपथकः कलहंसश्च तोटकम् ।

घटो वृत्तं मातृका च ततो रागकदम्बकः ॥२६॥

पञ्चतालेश्वरस्तालार्णव इत्येषु कश्चन ।

सूडक्रमस्थो मध्ये चेदसावालिक्रमो भवेत् ॥२७॥

सूडालिक्रमसंबन्धाद् द्वात्रिंशदिति कीर्तिताः ।

(b) Enumeration of the varieties of *āli:*

The series of *āli* is (constituted by) *varṇa, varṇa-svara, gadya, kaivāḍa, aṅkacārinī, kanda, turagalīlā, gajalīlā, dvipadī, cakravāla, krauñcapada, svarārtha, dhvanikuṭṭanī, āryā, gāthā, dvipathaka, kalahaṁsa, toṭaka, ghaṭa, vṛtta, mātṛkā, rāgakadambaka, pañcatāleśvara, tālārṇava* and any other form of the series of *sūḍa* that happens to be amidst them.[1] Due to the combination of the *sūḍa* and *āli* series, they (*prabandha-s*) are known to be thirtytwo. (24 c-28 b)

[1]That is, amongst the series of *āli-prabandha-s.*

(ग) विप्रकीर्णप्रबन्धोद्देशः

ततोऽन्ये विप्रकीर्णास्तान् प्रसिद्धान् कतिचिद् ब्रुवे ॥२८॥

श्रीरङ्गः श्रीविलासः स्यात् पञ्चभङ्गिरतः परम् ।

पञ्चाननोमातिलकौ त्रिपदी च चतुष्पदी ॥२९॥

षट्पदी वस्तुसंज्ञश्च विजयस्त्रिपथस्तथा ।

चतुर्मुखः सिंहलीलो हंसलीलोऽथ दण्डकः ॥३०॥

झम्पटः कन्दुकः स्यात् त्रिभङ्गिर्हरविलासकः ।

सुदर्शनः स्वराङ्कः श्रीवर्धनो हर्षवर्धनः ॥३१॥

वदनं चच्चरी चर्या पद्धडी राहडी तथा ।

वीरश्रीर्मङ्गलाचारो धवलो मङ्गलस्तथा ॥३२॥

ओवी लोली ढोल्लरी च दन्ती षट्त्रिंशदित्यमी ।

(c) Enumeration of the varieties of *viprakīrṇa:*

Apart from these[1], (there) are the *viprakīrṇa-s,* some of the well known of which, I am to mention as under:

These are thirtysix viz. *śrīraṅga, śrīvilāsa, pañcabhaṅgi, pañcānana, umātillaka, tripadī, catuṣpadī, ṣaṭpadī, vastu, vijaya, tripatha, caturmukha, siṁhalīla, haṁsalīla, daṇḍaka, jhampaṭa, kanduka, tribhaṅgi, haravilāsa, suddṛśana, svarāṅka, śrīvardhana, harṣavardhana, vadana, caccarī, caryā, paddhaḍi, rāhaḍi, viraśri, maṅgalācāra, dhavala, maṅgala, ovī, loli, ḍhollarī* and *dantī.*[2] (28 c-33 b)

'*Sūḍa*' is explained by 'K' as a regional term denoting a group of compositions that have been enumerated in the text. It is pointed out by 'K' that the names of some of these eight compositions are literally significant, while some have acquired significance by usage. 'S' elucidates, "The eight viz. *elā* etc. constitute *mārga-sūḍa* and the *prabandha-s* subsisting therein are (said to be) *sūḍastha.*" *Mārga-sūḍa* implies what is called *śuddha-sūḍa* which becomes significant in contrast with *sālagasūḍa* (to be explained subsequently in this chapter vide verse 331).

'*Āli*' literally means a line, a row, a streak, and compounded with the word *krama* (lit. order), the name *ālikrama* seems to imply a series of *prabandha-s* that were probably sung in a row. Similarly, the *prabandha-s* enumerated as *sūḍa-prabandha-s* constitute a series of *sūḍa-s* (*sūḍakrama*). Thus we have in fact two series of *prabandha-s* that were probably sung in a row viz. the series of *sūḍa-prabandhas* and the series of *āli-prabandha-s.*

[1]That is, the *sūḍa* and the *āli prabandha-s*

[2]'S' reads *dhvani* instead of *dantī.*

24 *prabandha-s* enumerated in the text constitute the series of *āli-prabandha-s*. In addition to these if any *prabandha* from the series of *sūḍa* is sung along with these, that too becomes an *āli-prabandha*. Thus, the total number of *āli-prabandha-s* counted in association with the *sūḍa-s* is (8 + 24=32) thirtytwo.

The *viprakīrṇa-s* (lit. isolated or scattered) seem to be complete and independent compositions, sung by themselves without any necessary supplementation.

द्वितीयप्रकरणम्

सूडप्रबन्धाः

(i) एलाप्रबन्धाः

(क) सामान्यलक्षणम्, केचिद्विशेषाश्च

(१) सामान्यलक्षणम्

अङ्घ्रौ खण्डद्वयं सानुप्रासमेकेन धातुना ॥३३॥
ततः प्रयोगस्तदनु पल्लवास्थं पदत्रयम् ।
द्वे स्तो विलम्बिते तत्र तृतीयं द्रुतमानतः ॥३४॥
एवं पादत्रयं गेयमुद्ग्राहे तुल्यधातुकम् ।
केवलं तु तृतीयेऽङ्घ्रौ संबोधनपदान्वितः ॥३५॥
प्रयोगोऽन्यो विधातव्यो न पल्लवपदस्थितिः ।
अमुं प्रयोगं मेलापं प्राहुः सोमेश्वरादयः ॥३६॥
स्तुत्यनामाङ्कितो मध्यविलम्बितपदत्रयः ।
ध्रुवस्ततस्तत्र पूर्वमेकधातु पदद्वयम् ॥३७॥
भिन्नधातु तृतीयं स्यादाभोगस्तदनन्तरम् ।
गेयो वाग्गेयकारेण स्वाभिधानविभूषितः ॥३८॥
पुनर्गीत्वा ध्रुवे त्यागो ग्रहस्तु विषमो भवेत् ।
एलासामान्यलक्ष्मैतत् पूर्वाचार्यैरुदीरितम् ॥३९॥
मण्ठद्वितीयकङ्कालप्रतितालेषु कश्चन ।
तालोऽस्यां त्यागसौभाग्यशौर्यधैर्यादिवर्णनम् ॥४०॥
एलानां बहवः सन्ति विशेषास्तेषु केचन ।
व्युत्पत्तये निरूप्यन्ते मतङ्गाविमतोदिताः ॥४१॥

SECTION-2

Sūḍa-Prabandha-s

(I) The *elā-prabandha-s:* (33 c-132 b)

(a) General description and other features: (33 c-65)

(1) General description: (33 c-41)

In the first step (*pāda*), there are two parts[1] sung in the same tonal structure[2] with alliteration[3], followed by *prayoga*[4] and thereafter by the three *pada-s* (syllabic-cum-tonal phrases), (together) called *pallava*, two of which are in slow (tempo)[5] and the third one is in the fast measure.[6] (33 c-34)

Udgrāha has to be sung in three steps (*pāda-s*) of equal[7] tonal import[8] with the provision that another *prayoga* consisting in the words of address[9] is to be employed, and that there is no need for the *pada-s* of *pallava* (in it). Someśvara and others[10] declare this *prayoga* to be *melāpaka*. (35-36)

Thereafter, *dhruva* is (sung) with three *pada-s* in medium and slow tempo,

[1]We have three terms viz. *pāda*, *pada* and *khaṇḍa*. *Pāda* and *khaṇḍa* have been rendered into English as step, and part respectively. The words *pada* seems to be used in a technical sense with manifold shades of connotation, and it has not been translated. Primarily, it denotes a word that is grammatically meaningful. Literally, it can also mean a verbal phrase, but in the context in which it has been used here, it also means a musical phrase. So, essentially, *pada* implies a literary piece of composition (i.e. a fragment of it) or a verb at phrase used as a vehicle for the musical phrase. Since a complex idea is implied in this word, it has not been translated, but roughly it may be rendered as syllabic-cum-tonal phrase.

Pāda, on the other hand, stands for a foot or a quarter of a verse. Here *pada* froms a part of *pāda*, and *khaṇḍa* a section of *pada*.

[2]In this context we have to be familiar with two terms viz. *dhātu* and *mātu* which signify the tonal and the verbal structure of a melody. What is implied here is that the first *pada* is to be divided into two parts of the same *dhātu* but of a different *mātu*, the tonal structure being the same, the verbal structure is to be different.

[3]*Anuprāsa* (alliteration) is defined as *varṇasāmyam*, similarity of letters.

[4]*Prayoga* has been explained in the comments. As a technical term, it has not been possible to translate it.

[5–6]*Vilambita* (*laya*) and *druta* (*laya*) are to be defined in chapter V on *tāla*.

[7]*Tuya*' implies 'equal' and not similar.

[8]*Dhātu* is generally rendered as section of a song in this chapter. But when the word is used in contradistinction with *mātu* it signifies the tonal structure, form or pattern as against the verbal structure or form of the song.

[9]*Sambodhana-pada*—words of address or calling.

[10]*Someśvara* is the auther of the *Ratnāvali*.

marked[1] by an adorable[2] name. The first two *pada-s* have to be in one tonal (*dhātu*) and the third in a different one. (37-38 a).

Thereafter,[3] *ābhoga* which is embellished by the master composer (*vāggeyakāra*) with his own name, has to be sung. (38 b-d)

Having repeated, (the song) is concluded in *dhruva*.[4] The commencement (*graha*) in this case is *viṣama*. Such is the general description of *elā* as enunciated[5] by the ancient teachers. (39)

Any *tāla* from amongst *maṇṭha, dvitīya, kaṅkāla* and *pratitāla* (may be used) in it.[6] Generosity, altruism, bravery, fortitude etc.[7] may be the subjects of description. (40)

There are many forms of *elā*, but only a few typical ones are demonstrated here as expounded by Mataṅga's school, for the sake of a clear conception. (41)

Now, the author, having described the general features of the *prabandha* form of singing, proceeds to describe in detail the characteristic features of the various individual *prabandha-s* named under the three classes of *sūḍa, āli* and *viprakīrṇa* Naturally, he takes up the eight types of *sūḍa* viz. *elā, karaṇa, dhenkī* etc. in the first instant.

To begin with he describes the structure and the technique of singing the *udgrāha* which is to be sung in three steps. According to 'K' a step (*pāda*) consists in singing five *pada-s*. In the first step, the first *pada* is to be sung in two parts which are so balanced as to be of the same tonal structure (*dhātu*) i.e., in other words, they have to be of a different verbal structure (*mātu*). The second one is to be sung by way of *prayoga* which, according to 'K', Śārṅgadeva has been defined as, "the *ālāpa* or *ālapti* with *gamaka-s* devoid of words." The third which would otherwise be like the first is specified to be different from it in so far as its *prayoga* consisting of words of address is cast in another *dhātu* and it has no need for the three *pada-s* of *pallava*; i.e., in other words, the *udgrāha* has 12 *pada-s* in all, 5 in the first step, five in the second and 2 in the third.

He further elucidates that those who consider *elā-prabandha* to be of three sections (*dhātu-s*), for them its *udgrāha* has twelve *pada-s*, but those who consider it to be of four sections (*dhātu-s*), they count eleven of them as forming the *udgrāha* and one as *melāpaka*. The following names are assigned to these *pada-s* (vide verses 43-44 of this chapter):

[1] *Aṅkita*, literally means marked, imprinted, but the purport seems to be that stanzas are distinctly marked by a praiseworthy name.

[2] *Stutya* lit. worthy of adoration, veneration or praise.

[3] That is, after singing *dhruva*.

[4] 'S' reads *dhruvam* instead of *dhruva*.

[5] Lit. 'said by'.

[6] That is, in *elā*

[7] Etc. may refer to other virtues such as religiosity, humility, and so on.

11. The twelve *pada-s* of *udgrāha*

Sl. no. of pada	1st Step	2nd Step	3rd Step
1.	*Kāma*	*vikāri*	*gitaka*
2.	*manmathavat*	*māndhātā*	*cita (añcita)*
3.	*kānta*	*sumati*	—
4.	*jita*	*lobhi*	—
5.	*matta (mitra)*	*sulobhi*	—

Here 'K' seems to raise a controversy. He says, or so he obviously seems to argue that, since the *prayoga* also forms a *pada*, and a *pada* (by its very definition in grammar) has to be a meaningful word, it is rightly ordained that the *prayoga* of the third step should consist of the words of address, though he suggests, these words are to be placed at the end of the extended melody. But, by the same logic, he maintains that the *prayoga-s* of the first and the second steps should also consist of the words of address, though the author has not explicitly mentioned this to be so. However, the text does not necessarily warant such an interpretation, since it can very well mean that these two *prayoga-s* are free of words and the third one consists of the words of address by way of exception; and it finds mention because of its being an exception, while the other two find no such mention being the expression of the rule which is that *prayoga* has to be free from meaningful syllables.

But, in fact the difficulty pointed out by Kallinātha seems to have arisen in his mind by the restricted sense in which he reads the word *pada*. Bharata, for example, does not consider it necessary for *pada* to be a meaningful word; he includes *śuṣkākṣara-s* i.e. meaningless syllables in *pada*; and even Śārṅgadeva has spoken of these as *Brahmaprokta-pada-s*. In musical parlance *pada* implies not only a syllabic but also a tonal phrase, the latter is, of cource based on the former. The syllabic phrase may or may not be meaningful. Even if the words of address are meaningful grammatically in a technical sense, they do not actually convey any relationship or meaning. The author has suggested the use of the words of address not perhaps because they are meaningful but because they provide some scope for the extension of melody.

Moreover, it may be noted that, whereas 'K' thinks that the two parts of the first step (*khaṇḍadvaya*) constitute one *pada* viz. *kāma* (cf. p. 215), according to 'S' these two parts constitute 2 *pada-s* viz. *kāma* and *manmathavat* (cf. p. 221). Consequenty (as it is discussed elsewhere), for 'K' the *prayoga* consists of a *pada* (p. 216) though not composed of any meaningful words, but composed of the words of address of call and so on. But for 'S' it is just a formation of tonal shakes '*gamaka-sandarbharūpaḥ*'.

After the *udgrāha* or the *udgrāha* and the *melāpaka*, *dhruva* is sung in three *pada-s* in which, as interpreted by 'K', the name of a praiseworthy or ideal character, a hero, a king, the favourite god and so on may somewhere be taken. The text says that these three *pada-s* which from a unit have to be sung in the medium and the slow tempo. Because it is laid down in the text that the first two *pada-s* have to be of one *dhātu* and the third of another, 'K' infers that the first two *pada-s* are to be sung in the medium tempo and the third one in the slow tempo. The three *pada-s* of *dhruva* are respectively called *vicitra*, *vāsava* and *mṛdu*.

The *pada* of the *ābhoga* is called sucitra. The *elāprabandha* is therefore to be sung in sixteen *pada-s* which are detailed in the following chart.

The sixteen *pada-s* of elā.

Dhātu (*Section*)	*Pada* (*step*)	*S no. of pada*	*Name of the pada*	*Remarks*
Udgrāha	First	1	*kāma*	
		2	*Manmathavat*	
		3	*kānta*	
		4	*jita*	
		5	*matta**	*named as *mitra* by 'K'
	Second	6	*vikārī*	
		7	*māndhātā*	
		8	*sumati*	
		9	*śobhi*	
		10	*suśobhi*	
	Third	11	*gītaka*	
*(*Melāpaka*)		12*	***ucita***	*according to Someśvara it forms *melāpaka* making *elā* a four sectional *prabandha*.
Dhruva		13	*vicitra*	
		14	*vāsava*	
		15	*mṛdu*	
Ābhoga		16	*sucitra*	**named as *añcita* by 'K'

When the *ābhoga* has been sung, according to 'K's version, all the sixteen *pada-s* may again be sung and the song be concluded in the beginning of the 13th *pada* in *dhruva*. But 'S' has a different reading of the text which has *dhruvam* instead of *dhruva*. He, therefore, interprets the text as follows: "Again, after *ābhoga*, having sung *dhruva* the song may be concluded." Obviously, according to him it is the *dhruva* that has to be sung again and not the entire 16 *pada-s* i.e., the whole of the song. And then, in K's interpretation the difficulty is about the conclusion, i.e. if the sung is to be concluded in the beginning of *dhruva* in the 13th *pada*, after repeating it wholly, how are we to arrive at it?, by singing right from the first *pada* or directly by singing the 13th *pada*?; for, in the former case we have no mandate from the author to sing any portion thrice. The reading of 'S' is therefore to be considered equally, if not more, creditable.

Elucidating the expression *pūrvācāryaih* of the text, 'S' interprets it to mean as "said by Bharata and others." It is not understood how he brings in Bharata in this context for the *prabandha-s* are classified by Śārṅgadeva as a form of *gāna* which he says is characterised like *deśī rāga-s*. As such they are not known to Bharata. It seems, he is only referring to the school of Bharata, for it is Mataṅga who speaks of *prabandha-s* at length.

(२) केचिद्विशेषा:

(क) वर्णानां देवता:

अकारे वैष्णवं विष्णुरिकारे कुसुमायुध: ।
लक्ष्मीर्लकार एलामामिति वर्णेषु देवता: ॥४२॥

(2) Other features: (42-65)

(a) The presiding deities of the syllables of *elā:*

Among the (three) letters of *elā*, viṣṇu (resides) in the sound *a*, *kāma*[1] (cupid) in the sound *i*,[2] and *lakṣmī* in the sound *l*.[3] (42)

(ख) एलापदनामानि

काममन्मथवत्कान्तजितमत्तविकारिण: ।
मान्धातृसुमती शोभिसुशोभी गीतकोचितौ ॥४३॥
विचित्रो वासवमृदू सुचित्रा इति षोडश ।
नामान्येलापदानां स्यु: षोडशानामनुक्रमात् ॥४४॥

(b) The names of the *pada-s* in *elā:*

The sixteen names for the *pada-s* of *elā* respectively are *kāma*, *manmathavat*, *kānta*, *jita*, *matta*,[4] *vikārī*, *māndhātā*, *sumati*, *śobhī*, *suśobhī*, *gītaka*, *ucita*,[5] *vicitra*, *vāsava*, *mṛdu* and *sucitra*. (43-44)

[1] *Kusumāyudha* is an epithet of Kāmadeva, the god of conjugal love, for he is known to wield the bow and arrow of flowers.
[2] *a* (अ) in conjunction with *i* (इ) makes *e* (ए).
[3] The vowel *ā* is covered by the short *a*.
[4] 'K' names it as *mitra*.
[5] 'K' names it as *añcita*.

(ग) पददेवता:

पद्मालया पत्रिणी च रञ्जनी सुमुखी शची ।
वरेण्या वायुवेगा च वेदिनी मोहिनी जया ॥४५॥
गौरी ब्राह्मी च मातङ्गी चण्डिका विजया तथा ।
चामुण्डलापदेव्येताः क्रमात् षोडश देवताः ॥४६॥

(c) The presiding deities of the *pada-s* of *elā:*

The sixteen deities of the *pada-s* of *elā* are respectively as follows: *Padmālayā, patriṇī, Rañjanī, sumukhī, śacī, vareṇyā, vāyuvegā, Vedinī, Mohinī, Jayā, Gaurī, Brāhmī, Mātaṅgī, Caṇḍikā, Vijayā* and *Cāmuṇḍā.* (45-46)

(घ) पदस्था: प्राणा:

समानो मधुरः सान्द्रः कान्तो दीप्तः समाहितः ।
अग्राम्यः सुकुमारश्च प्रसन्नोजस्विनाविति ॥४७॥
माःधात्रादिपदेषु स्युः प्राणा दश दशास्विमे ।
समानोऽल्पाक्षरध्वानो मधुरः स्वल्पनादया ॥४८॥
अल्पमूर्छनया युक्तः सान्द्रस्तु निविडाक्षरः ।
अल्पध्वनिस्तारगतिः कान्तः कान्तध्वनिर्मतः ॥४९॥
दीप्तस्तु दीप्तनादः स्यात् स्थायिस्थस्तु समाहितः ।
अग्राम्योऽक्षरनादानामावृत्त्या समुदाहृतः ॥५०॥
सुकुमारो वर्णनादमूर्छनाकोमलत्वतः ।
प्रसन्नः स्यात् पदस्थानस्वरादीनां प्रसादतः ॥५१॥
ओजोबहुल ओजस्वीत्येभिः सर्वगुणैर्युताः ।
एला: श्रोतुः प्रयोक्तुश्च धर्मकामार्थसिद्धिदाः ॥५२॥

(d) The allocation of *prāṇa-s* among the *pada-s* of *elā:* (47-52)

The ten *prāṇa-s*[1] of the ten *pada-s* beginning with *māndhātā*[2] are (called)

[1] *Prāṇa* is literally translated as vital breath, but here the word seems to have been used somewhat metaphorically. It may be noticed that though the number of *prāṇa-s* is said to be ten, their names are not identical with the ten forms of *prāṇa* spoken of earlier (cf 1.2 61-69 ante). These names, as they are defined here, have a musical significance.

[2] That is, from *māndhātā* to *sucitra*, leaving aside the first six ones. 'K' however says that, "these ten *prāṇa-s* permeate all the sixteen *pada-s*. How is that? Some of them being of the same *dhātu*, one, two or even three of them are animated by the same *prāṇa*, e.g. the *prāṇa* of *manmatharat* and *māndhātā*, i.e. the *prayoga* in the first and second steps is the same viz. *samāna* because of the same *dhātu* in the two. Similarly, in the two steps

samāna, madhura, sāndra, kānta, dīpta samāhita, agrāmya, sukumāra, prasanna and *ojasvi.* (47-48 b) These are defined as under:

(i) *Samāna* sounds[1] with scanty syllables (48 c)

(ii) *Madhura* is (produced) by a short[2] *mūrcchanā* having a small sound.[3] (48-49 a)

(iii) *Sāndra* has close-knit syllables[4] with a small sound[5] and in the high range[6] (49 b c).

of three stanzas of the *pallava* of the second and the first steps, viz. *sumati, lobhi* and *salobhi* on the one hand and *kānta, jita* and *matta* on the other, the corresponding couples being of the equal *dhātu* (tonal import) are permeated respectively by the three *prāṇa-s* viz. *madhura, sāndra* and *kānta.* And then in the third step, the second part of the first *pada* sung in the same *dhātu* as the first two *pada-s* sung in two parts in the first step, these three have the fifth *prāṇa* viz. *dīpta* in common. Thus, these eleven stanzas have five *prāṇa-s*, and thereafter in the twelfth stanza onwards five other *prāṇa-s* such as *samāhita* etc. may be understood." And then he goes on to argue that 'only in this manner can the twelfth *pada* have *samāhita prāṇa*, not in the ordinary course.' He probably thinks it necessary in the application of the text '*prayogonyo vidhātavya*' (cf. 36 ante) as pointed out by him. In this way, he applies the use of ten *prāṇa-s* to the ten types of *pada-s*, rather than the ten *pada-s*.

Though on the one hand his interpretation is plausible, the text would hardly seem to be warranting it. Perhaps another plausible explanation may have to be sought for not assigning any *prāṇa-s* to the first six *pada-s*.

[1] *Dhyāna* is a noun, but has in English been converted into a verb, as often in Sanskrit the names (nouns) are indicative of functions (verbs). 'K' explains why *samāna* has few words (*alpākṣaratva*). He says, "because it is involved in the stanza (*pada*) pertaining to *prayoga*". And then elucidating his statement he says, "from the character of the *prayoga* of the third step (*pāda*) it is inferred that the character of the *prayoga* of the first and the second steps would be such as to include some words that are not the words of address or calling etc. (*asambodhanātmaka*). Its (i.e. of *samāna*) being short sounding is based on its (of the *pada*) being the *prayoga*. Thus, this *prāṇa* named as *samāna* is to be associated with the two stanzas viz. *manmathavat* and *māndhātṛ* pertaining to the *prayoga* of the first and the second steps (*pāda-s*).

[2] *Alpa-mūrcchanā* according to 'S' implies an incomplete *mūrcchanā* such as *ṣāḍava* and so on. 'K' explains it as *tānīkaraṇam* i.e. the process of what may be called, tanification, the formation of *tāna-s* out of non-*tāna-s*, which he elucidates as consisting in "pronouncing (singing) the first note, passing on to the last note in the ascending or descending order and merely touching the other notes in-between". This also explains, according to him, the expression *svalpa-nāda*, having small sound. And he supports his contention by the assertion that "this *prāṇa* (*madhura*) should be associated with the first stanzas of the *pallava* in the first and the second steps (*pāda-s*) viz. *kānta* and *sumita* which are of slow tempo.

[3] *Svalpa-nāda* has been translated as 'a small sound' for *nāda* in this context has been used in the sense of sound being the material of music.

[4] 'K' infers that the verbal content (*mātu*) is relatively more than the tonal content (*dhātu*) because the syllables are closely employed.

[5] *Alapadhvanih*—Here *dhvani* is used in the sense of sound as the material of music. 'K' points out the purport by referring to the relatively greater verbal than tonal content.

[6] *Tāragati* is interpreted by 'K' as "that which has access (*gati*) to the high (*tāra*)

(iv) *Kānta* is considered to be of a lovely sound.[1] (49 d)

(v) *Dipta* has brilliant sound.[2] (50 a)

(vi) *Samāhita*, however, is that which abides with the steady tone pattern (*sthāyi-varṇa*). (50 b)

(vii) *Agrāmya* is known by (the association of) the repetition of syllables[3] and sounds. (50 c-d)

(viii) *Sukumāra* is (characterised) by the softness of the syllable[4] tones and *mūrcchanā-s*.[5] (51 a-b)

(ix) *Prasanna* is (so called) because of the clarity[6] of the *pada*, the registers and the tones etc. (51 c-d)

(x) *Ojasvi* is vigorous.[7] (52 a)

Endowed with these excellences, the *elā-s* fulfil the three ends of human endeavour viz. virtue (*dharma*), desire (*kāma*) and wealth (*artha*)– both of

register. 'S' interprets it as permeating the high register. It is notable that whereas 'K' considers *alpadhvanistāragatih* as qualifying *sāndra*, 'S' considers it as qualifying *kānta*, the next one. In keeping with his own interpretation, considering the second stanza of the *pallava-s* of the first and the second steps (*pāda-s*) viz. *jita* and *lobhi* to be relatively higher than their previous stanzas (*pada-s*), 'K' considers their dependence on *sāndra* as meaningful

[1]*Kānta dhvanih* lit. having lovely sound. 'K' defines loveliness of sound (or voice) explaining it as *ramaṇiya*, beautiful. *Kānta* according to 'K' is to be associated with the last (third) *pada-s*, of the *pallava-s* of the first and the second steps viz. *matta* and *sulobhi*, sung in the fast tempo.

[2]'S' interprets *dipta* as *tīvra-nāda* (lit. sharp tone) but not in contradistinction with a flat tone. *Tīvra*, thus means 'of a high pitch'. 'K' says, it is called *dipta* (lit. kindled or stimulated, excited) because of high pitch and perfection of tone.

[3]*Akṣara-nāda* (lit. sound of letters) may also imply the singing of syllables. 'K' suggests the repetition of letters of the words forming part of the *pada-s* in a chain, the last one of the preceding being sung as the first one of the succeeding word. Also, it means the repetition of the tones associated with those particular letters. Thus, as 'K' interprets, the *prāṇa* named *agrāmya* (not uncultivated) associated with such twofold repetition of syllables and tones sung with them is employed in the first *pada* of *dhruva* viz. *citra*, which is sung in the medium tempo.

[4]*Varṇa* lit. the sound of the *varṇa-s* (letters of alphabet). In this context *varṇa* does not mean tone pattern, it rather implies the cumulative musical impact of the syllables woven into the melody, which may be soft or harsh and so on.

[5]'K' interprets *mūrcchanā-s* as *tāna-s* and associates the *prāṇa* called *sukumāra* with the second stanza of *dhruva* viz. *vāsava*, sung in the medium tempo.

[6]According to 'K', the clarity of the *pada-s* consists in their being so composed as to signify their meaning immediately. By clarity of registers and tones is meant the distinctness of tonal form and so on, while 'etc.' implies note-series (*tāna*) and shakes (*gamaka*). He associates this *prāṇa* with the third stanza of *dhruva* viz. *mṛdu* which is sung in the slow tempo.

[7]*Ojo-bahula*-- rich or profuse in *ojas* (vigour). *Ojas* is defined by 'K' and 'S' as repeated use of *samāsa* (compounds) and 'K' interprets it to be in the words of stanzas, as well as in the note-series (*tāna-s*), or even in the combinations of notes that do not form a note-series.

the listener as well as of the performer. (52 c-d)

(ङ) एलाभेदाः

गणमात्रावर्णदेशविशिष्टास्ताश्चतुर्विधाः ।
गणः समूहः स द्वेधा वर्णमात्राविशेषणात् ॥५३॥
गुरुर्लघुरिति द्वेधा वर्णोऽनुस्वारसंयुतः ।
सविसर्गो व्यञ्जनान्तो दीर्घो युक्तपरो गुरुः ॥५४॥
वा पदान्ते त्वसौ वक्त्रो द्विमात्रो मात्रिको लघुः ।
ऋजुर्लिपौ ह्रे व्यञ्जने ऽपे च रहोर्योगे स वा लघुः ॥५५॥
ए ओ इं हिं पदान्ते वा प्राकृते लघवो मताः ।
पदमध्येऽप्यपभ्रंशे हुं हे ऊ ए इमित्यमी ॥५६॥

(e) The types of *elā*:

These[1] are of four types specified[2] by *gaṇa-s*,[3] *mātrā-s*,[4] *varṇa-s*[5] and regions. (53 a-b)

Gaṇa is a group which is two-fold, as qualified by *varṇa* or *mātrā*; *varṇa* is twofold viz. *guru* (long) and *laghu*[6] (short). *Guru* is (the syllable) that has *anusvāra* or *visarga*, that ends in a consonant, that has a long vowel, that precedes a conjunction or optionally[7] that is at the end of the foot (of a verse).[8]

[1]That is, the *elā* songs spoken of in the previous verse (52 ante).

[2]lit. 'qualified by.'

[3–5]In Sanskrit verse, a quarter or a *pāda* is regulated either by the number of syllables called *varṇa* (or *akṣara*) or by syllabic instants called *mātrā*. In the metres that are based on *varṇa*, balance is regulated by the pattern of short (*laghu*) and long (*guru*) syllables organised into *gaṇa-s*. The metres based on syllabic instants are regulated by the number of *mātrā-s* in a *pāda*. The former are called *vārṇika* and the latter are known as *mātrika chanda-s*. Then there are metres that are based only on the number of syllables.

The *elā-s* based on the groups (*gaṇa-s*) of *varṇa-s* are known as *gaṇa-elā-s*; *elā-s* based on groups of *mātrā-s* are called *mātrā-elā-s*, and *elā-s* based on the number of syllables only are called *varṇa-elā-s*.

[6]A *laghu* at the end of the foot of a verse is optionally taken to be a *guru* according to the exigency of the metre.

[7]*Laghu* is not defined here, but 'S' says that by implication any syllables devoid of the above characteristics is to be considered *laghu*.

[8]This refers to *guru*.

This is zig-zag[1] and of two *mātrā-s* and *laghu* is of one *mātrā* and straight[2] in the script. This,[3] however, in conjunction with[4] the syllable *bhra* the guttural spirant,[5] the labial spirant,[6] the combination of the letters *r* and *h*,[7] optionally becomes *laghu*.[8] The (syllables) *e*, *o*, *iṁ* and *hiṁ* in *Prakṛta*,[9] when at the end of a foot of a verse, are treated as *laghu* so also, the (syllables) *huṁ*, *he*, *il*, *e* and *iṁ* in *Apabhraṁśa*[10] in the middle of a *pada*. (54-56)

(च) वर्णगणा:

तत्र वर्णगणो वर्णैस्त्रिभिरष्टविधश्च स:।
मस्त्रिगु: पूर्वलो य: स्यान्मध्यलो रोऽन्तगुस्तु स:॥५७॥
तोऽन्तलो मध्यगो ज: स्याद्गादिर्भस्त्रिलघुस्तु न:।

(f) *Varṇa-gaṇa-s* (the syllabic groups)

Of (the two types of *gaṇa-s*), *varṇagaṇa* (syllabic group) is (formed) by three syllables. It is eight-fold[11]-*ma* (*gaṇa*) has three *guru-s*,[12] *ya* (*gaṇa*) has *laghu* in the beginning,[13] *ra* (*gaṇa*) has *laghu* in the middle,[14] *sa* (*gaṇa*) has *guru* in the end,[15] *ta* (*gaṇa*) has *laghu* in the end,[16] *ja* (*gaṇa*) has *guru* in the middle,[17] *bha* (*gaṇa*) has *gura* in the beginning[18] while *na* (*gaṇa*)[19] has three

[1] *Vakra* is lit. curved or zig-zag. It refers to notation. *Guru* is written like the letter S.
[2] *Laghu* is written like a straight (perpendicular) line.
[3] 'This' stands for *laghu* just defined.
[4] That is, preceded by the syllable *bhra* and so on.
[5] That is, *jihvāmūlīya* written as ≍
[6] That is, *upadhmānīya* also written as ≍
[7] That is, *repha* over *h*.
[8] Normally, it would be *guru*, but optionally it becomes *laghu*.
[9] *Prakṛta* is a name of a language, generally thought to have been derived from Sanskrit.
[10] *Apabhraṁśa* is also a similar language, further removed from Sanskrit. These syllables also are considered to be *laghu*.
[11] That is, *ma-gaṇa*, *ya-gaṇa*, *ra-gaṇa*, *sa-gaṇa*, *ta-gaṇa*, *ja-gaṇa*, *bha-gaṇa*, and *na-gaṇa*.
[12] That is, SSS– a *guru* in the beginning, the middle and in the end.
[13] That is, a *laghu* followed by two *guru-s* e.g. ISS
[14] That is, a *laghu* preceded and followed by a *guru* e.g. SIS
[15] That is, a *guru* preceded by two *laghu-s* e.g. IIS
[16] That is, a *laghu* preceded by two *guru-s* e.g. SSI
[17] That is, a *guru* preceded and followed by a *laghu* e.g. ISI
[18] That is, a *guru* followed by two *laghu-s* e.g. SII
[19] That is, having a *laghu* in the beginning, in the middle and in the end, e.g. III

laghu-s.[1] (57-58 a b)

(छ) वर्णगणदेवता:, फलानि च

इत्येषां देवता भूमिजलाग्निमरुतोऽम्बरम्॥५८॥
सूर्यचन्द्रसुराधीशा: क्रमात् कुर्युं फलानि ते।
श्रीवृद्धिनिधनस्थानभ्रंशमिर्धनतारुज:॥५९॥
कीर्तिरायुश्च वर्ण्यस्य श्लोकगीतादियोगत:।

(g) The deities and the fruits appertaining to the *varṇa-gaṇa-s:*

Their deities respectively are—earth, water, fire, air, space, sun, moon and Indra[2] who bestow upon the subject,[3] through the verse or the song employed, the (following) respective fruits viz. wealth, destruction, loss of position, poverty, affliction of disease, fame and longevity. (58 c-60 b)

(ज) वर्णवर्गाणां देवता: फलानि च

सोमो भौमो बुधो जीव: शुक्र: सौरी रविस्तम:॥६०॥
क्रमावकचटानां तपयशानां च देवता:।
वर्गाणां स्यु: फलान्येषामायु: कीर्तिरसश्रिय:॥६१॥
संपत् सुभगता कीर्तिमान्द्यं मृत्युश्च शून्यता।
प्रयोगे श्लोकगीतादौ स्तुत्यस्योक्तानि सूरिभि:॥६२॥

(h) The deities and the fruits appertaining to the classes of *varṇa-s* (letters):

The deities of the (eight classes) of letters (of the alphabet) viz. the vowels beginning with *a*, the five groups of consonants beginning with *k*, *c*,

[1] The above description of *gaṇa-s* may be illustrated as under:

Varṇa—gaṇa-s (syllabic groups)

S. no.	Name of the gaṇa	Description	Symbolic representation.
1.	*ma-gaṇa*	group of three *guru-s*.	SSS
2.	*ya-gaṇa*	a *laghu* followed by two *guru-s*.	ISS
3.	*ra-gaṇa*	a *laghu* in between two *guru-s*	SIS
4.	*sa-gaṇa*	two *guru-s* followed by a *laghu*	SSI
5.	*ta-gaṇa*	two *laghu-s* followed by a *guru*	IIS
6.	*ja-gaṇa*	a *guru* in between two *laghu-s*	ISI
7.	*bha-gaṇa*	a *guru* followed by two *laghus*	SII
8.	*na-gaṇa*	group of three *laghu-s*	III

[2] *Surādhīśa* lit. means the chief of gods.
[3] *Varṇya* is interpreted by 'S' as 'hero' (*nāyaka*). Lit. it signifies the object of description.

l, *t*, and *p*, the semi-vowels beginning with *y*, and the sibilants beginning with *ś*[1] respectively are—Moon, Mars, Mercury, Venus, Jupiter, Saturn, Sun and darkness, and their resultant effects respectively are longevity, fame, bad name, wealth, good luck, decline of fame, destruction,[2] and delusion,[3] as associated by the wise with the subject in the context of a verse, a song and so on. (60 c-62)

(ञ) मात्रागणाः

मात्रा कला लघुर्ज्ञः स्यात्तद्गणाश्छपचास्तदौ ।
स्युः षट्पञ्चचतुस्त्रिद्विसंख्यमात्रायुताः क्रमात् ॥६३॥

यथा—sss इति छगणः; ssı इति पगणः; ss इति चगणः; sı इति तगणः; s इति दगणः; । इति पञ्च मात्रागणाः ॥

अत्युक्तायास्तु चत्वारो भेदा रतिगणा मताः ।
किंतु तत्र लपूर्वा ये तेष्वादावधिको लघुः ॥६४॥
एवं मध्यामवा भेदाः प्रतिष्ठायास्तु षोडश ॥६५॥

यथा – ss; ıs; sı; ıı; इति रतिगणाः ॥

यथा—sss; ıss; sıs; ııs; ssı; ısı; sıı; ııı; इति कामगणाः ॥

यथा—ssss; ısss; sıss; ııss; ssıs; ısıs; sııs; ıııs; sssı; ıssı; sısı; ıısı; ss ıı; ısıı; sııı; ıııı; इति बाणगणाः ॥

[1]The different classes of the letters of the alphabet are indicated as under:

Classes of the letters of the alphabet

S. No.	*Indicated class of letters*	*The letters of alphabet comprehended*	*Specific quality of the class*
1.	Beginning with *a*	*a, ā, i, ī, u, ū, ṛ, ṝ, ḷ, e, ai, o, au.*	Vowels
2.	Beginning with *k*	*k, kh, g, gh, ṅ.*	Consonants
3.	Beginning with *c*	*c, ch, j, jh, ñ.*	Consonants
4.	Beginning with *ṭ*	*ṭ, ṭh, ḍ, ḍh, ṇ.*	Consonants
5.	Beginning with *t*	*t, th, d, dh, n.*	Consonants
6.	Beginning with *p*	*p, ph, b, bh, m.*	Consonants
7.	Beginning with *y*	*y, r, l, v*	Semi Vowels
8.	Beginning with *ś*	*ś, ṣ, s.*	Sibilants

[1]*Mṛtyu*, lit. 'death'.
[2]*Śūnyatā*, lit. voidness, blankness of mind; is interpreted by 'S' as *moha* (delusion).

(i) The *mātrā-gaṇa-s* (measure groups):

Mātrā is (also called) *kalā*, *laghu* and *la*,[1] its five groups viz. *cha* (*gaṇa*), *pa* (*gaṇa*), *ca* (*gaṇa*), *ta* (*gaṇa*) and *da* (*gaṇa*) with six, five, four, three and two *mātrā-s*[2] (unit-measures) respectively are written as follows: (63)

S S S	*cha-gaṇa*
S S I	*pa-gaṇa*
S S	*ca-gaṇa*
S I	*ta-gaṇa* and
S	*da gaṇa*

These are the five *mātrā-gaṇa-s*.

The four varieties of *atyuktā*[3] are called *rati-gaṇa-s*, with the provision that those (of the *gaṇa-s*) among them that commence with a *laghu*, take an extra *laghu* in the commencement. Likewise, the eight varieties created out of *madhyā*[4] are known as *kāmagaṇa-s*, as also the sixteen varieties (obtained) from *pratiṣṭhā*[5] are (called) *bāṇa-gaṇa-s*. (64-65)

They are illustrated as under:

(i) *Rati-gaṇa-s:* SS, IS, SI, II.
(ii) *Kāma-gaṇa-s:* SSS, ISS, SIS, IIS, SSI, ISI, SII, III.
(iii) *Bāṇa-gaṇa-s:* SSSS, ISSS, SISS, IISS, SSIS, ISIS, SIIS, IIIS, SSSI, ISSI, SISI, IISI, SSII, ISII, SIII, IIII.

(ञ) गणेला

(१) लक्षणम्, तद्भेदाश्च

तत्र वर्णगणैर्जाता गणेला परिकीर्तिता ।
सा भवेत् त्रिविधा शुद्धा संकीर्णा विकृता तथा ॥६६॥
शुद्धा चतुर्विधा नावावती हंसावती तथा ।
नन्दावती च भद्रावत्यथासां लक्षम कथ्यते ॥६७॥
गणाधिनियमस्त्वासामङ्घ्रिखण्डद्वयाश्रयः ।

[1]*la* is the abbreviated form of *laghu*.
[2]Obviously two *mātrā-s* are counted for the sign of a *guru(s)* and one for that of *laghu* (I)
[3]*Atyuktā* is a group of metres with two syllables in a foot (*pāda*) as defined by 'K'. 'S' describes it as a group of metres with two *laghu-s*. These groups are said to be four which are called *rati-gaṇa-s* when duly modified.
[4–5]*Madhyā* and *Pratiṣṭhā* are groups of metres like those of *Atyuktā*, having three and four syllables respectively for each foot.

(b) *Gaṇa-elā* (66-94 b).

(1) Definition and classification:

From amongst these,[1] (that which is) produced by *varṇa-gaṇa-s* (syllabic groups) is known as *gaṇa-elā*.[2] It is threefold viz. *śuddhā*,[3] *saṅkīrṇā*,[4] and *vikṛtā*.[5] *Śuddhā* is fourfold viz. *nādāvatī*, *haṁsāvatī*, *nandāvatī* and *bhadrāvatī*. These are now to be defined. The rule regarding *gaṇa* etc. however, is applicable in their case to the (first) two parts of the step."[6] (66-68 b)

(२) शुद्धाया भेदाः

(क) नादावती

नादावती पञ्चभिर्भेर्नान्तैः स्याट्टक्कमण्ठ्योः ॥६८॥
ऋग्वेदोत्था सिता विप्रा कैशिकीं वृत्तिमाश्रिता ।
पाञ्चालीरीतिर्भारत्याः प्रीत्यै शृङ्गारवर्धनी ॥६९॥

(2) The varieties of *śuddhā* (pure).

(a) *Nādāvatī:*

Nādāvatī is (composed) by five *bha*-(*gaṇa-s*) followed by a *na* (*gaṇa*) in the end and is (sung) in *ṭakka* (*rāga*) with *maṇṭha* (*tāla*). Derived from the *Ṛgveda*, bright, belonging to the *Brāhmaṇa* caste, couched in *kaiśikī vṛttī*[7] and *pāñcālī*[8] *rīti*, it is (sung) to propitiate *Bhāratī*[9] and to stimulate the sentiment of conjugal love. (68 c-69)

[1] That is, the *varṇa gaṇa-s* and the *mātrā-gaṇa-s*.
[2] The pronoun (that) stands for *elā* which is implied in the context.
[3] *Śuddhā* lit. means standard or pure.
[4] *Saṁkīrṇā* lit. means mixed.
[5] *Vikṛtā* lit means modified.
[6] S' infers that apart from the first two parts of the first step the rest of the song is to be sung freely i.e. it is not governed by that rule.
[7] The concept of *vṛtti* seems to have many facets. Bharata simply conceives it as action of four types in the context of drama viz. *sāttvatī*, *ārabhaṭī*, *bhāratī*, and *kaiśikī* (mental, violent, vocal and graceful). The grammarians speak of *abhidhā-vṛtti* (conventional power or function of word) and *lakṣaṇā-vṛtti* secondary power or function of word). Some experts in poetics, accordingly held that *vṛtti* is nothing but the function or the action of the sound value of recurring letters, which helps in the presentation of a particular aesthetic configuration (*rasa*). cf. K.C. Pandey, *Indian Aesthetics*, pp. 457-59. 'K' defines *vṛtti* in its generic sense as "verbal, mental and physical activity conducive to human endeavour (*puruṣārtha*)". He also defines the four types of *vṛtti* specifically, which may be seen in his commentary on verses 66-76 of this chapter.
[8] *Rīti* signifies diction which is fourfold viz. *vaidarbhī*, *gaudī*, *pāñcālī* and *lāṭī*. 'K' defines *rīti* in its generic sense as "the delineation or composition of words (and phrases) loaded with excellence". He also defines the four types of *rīti* specifically which could be seen in his commentary on verses 66-76 of this chapter.
[9] *Bhāratī* is a name of Sarasvatī, the goddess of learning and fine arts.

(ख) हंसावती

रगणैः पञ्चभिः सान्तैः प्रोक्ता हंसावती बुधैः ।
द्वितीयतालेन हिन्दोले क्षत्रिया यजुरुद्भवा ॥७०॥
लोहितारभटीं वृत्तिं लाटीं रीतिं च संश्रिता ।
रौद्रे रसे चण्डिकायाः प्रीतये विनियुज्यते ॥७१॥

(b) *Haṁsāvatī:*

Haṁsāvatī is described by the specialists (as constituted) by five *ra-gaṇa-s* followed by a *sa-gaṇa* in the end. It is (sung) in *rāga hindola* with *dvitīya tāla*. Belonging to the *kṣatriya* (warrior) caste, derived from the *Yajurveda*, it is red in colour and is couched in *ārabhaṭī vṛtti* and *lāṭī rīti*. It is employed in the sentiment of wrath[1] (and) for the propitiation of Caṇḍikā.[2] (70-71)

(ग) नन्दावती

पञ्चभिस्तगणैरन्तैरेषा नन्दावती मता ।
प्रतितालेन सा गेया रागे मालवकैशिके ॥७२॥
सामवेदोद्भवा पीता वैश्या सात्वतवृत्तिजा ।
गौडी च रीतिरिन्द्राण्याः प्रीत्यै वीररसाश्रया ॥७३॥

(c) *Nandāvatī:*

The *elā* (called) *nandāvatī* is believed to be (formed) by five *ta-gaṇa-s* followed by a *ja-gaṇa* in the end. It is sung in *rāga mālava-kaiśika* with *prati-tāla*. Arising from the *Sāma-veda*, of yellow colour and *vaiśya*[3] caste, couched in *sāttvatī vṛttī* and *gaudī rīti*, it is employed to propitiate *Indrāṇī*[4] and is based on the sentiment of heroism.[5] (72-73)

[1] *Raudra* of the text.
[2] *Caṇḍikā* is the name of the destructive aspect of the mother goddess *Durgā*.
[3] *Vaiśya* is the third caste, *Brāhmaṇa* (the priestly class) and *kṣatriya* (the warrior class) being the first two. This class includes not only the merchants but also the peasants—all those who have economic holdings.
[4] *Indrāṇī* is the designation of the wife of *Indra* the chief of gods.
[5] *Vīra* of the text.

(घ) भद्रावती

भद्रावती पञ्चभिर्मैर्यान्तैः ककुभरागतासतः ।
ककुभेऽथर्ववेदोत्था कृष्णा शूद्रा च भारतीम् ॥७४॥
वृत्तिं वैदर्भरीतिं च श्रिता बीभत्ससंभृता ।
वाराहीदेवताप्रीत्यै शार्ङ्गदेवेन कीर्तिता ॥७५॥

(d) *Bhadrāvatī:*

Bhadrāvatī is (composed) by five *ma* (*gaṇa-s*) followed by one *ya* (*gaṇa*) in the end. It is (sung) in *rāga kakubha* with *kaṅkāla tāla*. Arisen from the *Atharvaveda*, black in colour, belonging to the *śūdra*[1] caste, it is couched in *bhāratī vṛtti* and *vaidarbhī rīti*. Endowed with the sentiment of abhorrence[2] it is (employed) for the propitiation of the goddess *Vārāhī*[3] as declared by Śārṅgadeva. (74-75)

(३) संकीर्णेला

बहुधा संकरादासां संकीर्णा बहुधा मताः ।
अप्रसिद्धास्तु ता लक्ष्ये तेन नेह प्रपञ्चिताः ॥७६॥

(3) *Saṅkīrṇā* (mixed)

Many mixed (*saṅkīrṇā*) varieties are (obtained) by intermixing these[4] in various ways, but since they are not so well known in practice, they are not dealt with herein. (76)

(४) विकृतेला

शुद्धाः स्युर्विकृतास्तिस्र आद्या गणविकारतः ।
वासवी संगता श्रेता चतुरा बाणसंज्ञिका ॥७७॥
एकद्वित्रिचतुष्पञ्चविकारात् पञ्चधेति ताः ।

(4) *Vikṛtā* (modified):

The first three varieties of *śuddhā*[5] (*elā*) become *vikṛtā* modified (*elā*) by

[1] *Śūdra* is the fourth caste consisting of labourers and menial workers.
[2] *Bibhatsa* of the text.
[3] *Vārāhi* is the name of *lakṣmi*, the consort or power of *Viṣṇu*.
[4] That is, the *śuddhā gaṇa-elā-s*.
[5] That is, *nāndāvatī*, *haṁsāvatī* and *nandāvatī*.

the modification of their *gaṇa-s*. These are fivefold each[1] viz, *vāsavī*, *saṅgatā*, *tretā*, *caturā* and *bāṇā* (formed) respectively by the modification of one, two, three, four and five (*gaṇa-s*). (77-78 c)

(क) वासवी

प्रत्येकं वासवी पञ्चविधा रामा मनोरमा ॥७८॥
उन्नता शान्तिसंज्ञा च नागरेत्युच्यते बुधैः ।
गणानां प्रथमादीनां विकारात् पञ्चमावधि ॥७९॥

(a) *Vāsavī:*

Vāsavī is fivefold viz. *rāmā*, *manoramā*, *unnatā*, *śānti* and *nāgarā* (formed) respectively by the modification of the first to the fifth *gaṇa*,[2] as described by the wise. (78 c-79)

(ख) संगता

रमणीया च विषमा समा लक्ष्मीश्च कौमुदी ।
कामोत्सवा नन्दिनी च गौरी सौम्या सतः परम् ॥८०॥
रतिदेहेति यशसा संगता गदिता बुधैः ।
आद्यस्य स्युर्द्वितीयादिसहितस्य विकारतः ॥८१॥
चतस्रस्ता द्वितीयस्य तृतीयादियुजस्त्रयम् ।
विकारेण तृतीयस्य चतुर्थादियुजो द्वयम् ॥८२॥
तुर्यपञ्चमयोस्त्वेका, लक्ष्म तासां क्रमादिति ।

[1] Each of these three has five varieties.
[2] That is 1, 2, 3, 4 and 5th *gaṇa* respectively, viz. by the modification of first *gaṇa* we have *ramā*, by that of the second, we have *manoramā*, by that of the third, *unnatā*, by that of the fourth, *śānti* and by that of the fifth *gaṇa*, we have *nāgarā*. It may be noted that *vāsavī* is formed by the modification of one *gaṇa*.

'K' points out the implication of the text '*pañcamāvadhiḥ*' according to which the process of modification is to be carried on up to the fifth *gaṇa* only. He says that, if even the sixth i.e. the last *gaṇa* also were to be modified, it would not be possible to keep the identity of the song within the range of recognition. He further points out that the rule "deprived of their characteristic features excepting the *nyāsa* they become modified" etc. spoken of earlier (vide *S.R.*, I.7.3), also applies in this case by implication. And accordingly, even though the last *gaṇa* of *nāndāvatī* cannot at all be modified, yet because in case of *haṁsāvatī* and *nandāvatī* the modification of *sa-gaṇa* and *ja-gaṇa* is possible, the author has excluded the last *gaṇa* from the process of modification as a general rule.

(b) *Saṅgatā:*

Saṅgatā[1] is declared by the experts to be tenfold viz. *ramaṇīyā, viṣamā, samā, lakṣmī, kaumudī, kāmotsavā, nandinī, gaurī, saumyā,* and *ratīdehā.* These are characterised respectively as follows:

(i) Four of them by the modification of their first (*gaṇa*) in conjunction with their second and so on[2];

(ii) Three (others) by the modification of their second (*gaṇa*) in conjunction with the third and so on[3];

(iii) Two (others) by the modification of their third (*gaṇa*) in conjunction with the fourth and so on[4] and

(iv) One only by the (modification) of the fourth and the fifth *gaṇa-s* (in conjunction),[5] (80-83 b)

(ग) त्रेता

त्रेता दशविधा प्रोक्ता मङ्गला रतिमङ्गला ॥८३॥
कलिका तनुमध्या च वीरश्रीर्जयमङ्गला ।
विजया रत्नमाला च गुरुमध्या रतिप्रभा ॥८४॥
आद्याक्षरेण ग्रहणं प्रथमादेरिहेष्यते ।
प्रद्विश्रिणां प्रद्विचानां प्रद्विपानां प्रचत्रिणाम् ॥८५॥
प्रत्रिपाणां प्रचपानां द्वित्रिचानां द्विपत्रिणाम् ।
द्विचपानां चत्रिपाणां विकृतेः स्युः क्रमादिमाः ॥८६॥

[1] *Saṅgatā* is formed by the modification of two *gaṇa-s.*
[2] That is, the second, the third, the fourth and the fifth one respectively.
[3] That is, the third, fourth and the fifth one respectively.
[4] That is, the fourth and the fifth respectively.
[5] The varieties of *saṅgatā* may be understood from this chart.

The varieties of *saṅgatā*

S. no.	Name of the variety	Formed by the modification of the gaṇa-s in conjunction
1.	*Ramaṇīya*	First and second
2.	*Viṣamā*	First and third
3.	*Samā*	First and fourth
4.	*Lakṣmī*	First and fifth
5.	*Kaumudī*	Second and third
6.	*Kāmotsavā*	Second and fourth
7.	*Nandinī*	Second and fifth
8.	*Gaurī*	Third and fourth
9.	*Saumyā*	Third and fifth
10.	*Ratīdehā*	Fourth and fifth

(c) *Tretā:*

Tretā[1] is said to be tenfold viz. *maṅgalā, rati-maṅgalā, kalikā, tanumadhyā, śrīśrī, jayamaṅgalā, vijayā, ratnamālā, gurumadhyā,* and *ratiprabhā.* The first syllable hereunder is indicative of the first (second, third) etc. These are formed respectively by the modification of the first, second and third (*gaṇa-s*) viz., the first, second and fourth (*gaṇa-s*); the first, second and fifth (*gaṇa-s*), the first, fourth and third (*gaṇa-s*); the first, third and fifth (*gaṇa-s*); the first, fourth and fifth (*gaṇa-s*); the second, third and fourth (*gaṇa-s*); the second, third and fifth (*gaṇa-s*); the second fourth and fifth (*gaṇa-s*) and the third, fourth and fifth (*gaṇa-s*). (83 c-86)

(घ) चतुरा

स्यक्त्वैकैकं गणं त्वाद्याञ्चतुर्णां स्याद्विकारतः ।
चतुरा पञ्चधा तत्र प्रथमा सूत्सवप्रिया ॥८७॥
महानन्दाथ लहरी जया च कुसुमावती ।

(d) *Caturā:*

Caturā[2] is fivefold viz. *utsavapriyā, mahānandā, laharī, jayā* and *kusumāvatī* which are formed respectively by the modification of four (of the five) *gaṇa-s*, leaving aside one each (in turn)[3] from the first (*gaṇa*) onwards. (87-88 b)

[1] *Tretā* is formed by the modification of three *gaṇa-s* in the following ten varieties:

The varieties of *tretā*

S. no.	Name of the variety	Formed by the modification of the gaṇa-s in conjunction
1.	*Maṅgalā*	First, second and third
2.	*Ratimaṅgalā*	First, second and fourth
3.	*Kalikā*	First, second and fifth
4.	*Tanumadhyā*	First, third and fourth
5.	*Vitaśrī*	First, third and fifth
6.	*Jayamaṅgalā*	First, fourth and fifth
7.	*Vijayā*	Second, third and fourth
8.	*Ratnamālā*	Second, third and fifth
9.	*Gurumadhyā*	Second, fourth and fifth
10.	*Ratiprabhā*	Third, fourth and fifth

[2] *Caturā* is formed by the modification of four *gaṇa-s.*
[3] That is, by sparing the 1st, 2nd, 3rd, 4th and the 5th *gaṇa-s* in turn from the process of modification. In other words, by the modification of four out of the five modificable

(ङ) बाणा

आद्यात् पञ्चविकारेण बाणा स्यात् पार्वतीप्रिया ॥८८॥

(e) *Bāṇā:*

Bāṇā is (formed) by the modification of five *gaṇa-s* right from the beginning[1] (the first one), which is (also called *pārvatī-priyā* (88 c d)

(Thus) each of these nādāvatī etc. has thirty-one[2] varieties making ninety-three in all. (89 a-c)

(५) अन्ये भेदाः

प्रत्यकमेकत्रिंशत्ते नादावत्यादिषु स्थिताः ।
भेदास्त्रिनवतिर्युक्ता अन्ये पञ्चदश स्विमे ॥८९॥
सावित्री पावनी वातसावित्री त्रिविधा मता ।
संगता सवितुः क्षिप्ते पवनस्य गणे क्रमात् ॥९०॥
द्वितीये चाद्यभेदाभ्यां द्विविधा वासवी मता ।
नादावत्यामिमे भेदा हंसावत्यामपि त्रिधा ॥९१॥
व्योमजा वारुणी व्योमवारुणी चेति संगता ।
तद्वत्यगणोपेता तथा स्याद्वासवी द्विधा ॥९२॥
नन्दावत्यां वह्निजा च वारुणी वह्निवारुणी ।
तद्गणैः संगता त्रेधा तथा द्वेधा च वासवी ॥९३॥
इत्येते विकृता भेदा अष्टोत्तरशतं मताः ।

gaṇa-s sparing one in each case commencing with the first *gaṇa*. These are illustrated in the following chart.

The varieties of *Caturā*

S. no.	*Name of the variety*	*Formed by the modification of gaṇa-s in conjunction*
1.	*Utsavapriyā*	Second, third, fourth and fifth
2.	*Mahānandā*	First, third, fourth and fifth
3.	*Lahari*	First, second, fourth and fifth
4.	*Jayā*	First, second, third and fifth
5.	*Kusumāvatī*	First, second, third and fourth

[1]That is from the *bha gaṇa* onwards.

[2]The no. 31 is comprised of 5 varieties of *vāsavī*, ten of *saṅgatā*, ten of *tretā*, five of *caturā* and one *bāṇā* (5 + 10 + 10 + 5 + 1 = 31). 31 varieties are spoken of in case of each of the three *elā-s* viz. *nādāvatī* (by the modification of *bha-gaṇa*), *haṁsāvatī* (by the modification of *ra-gaṇa*) and *nandāvatī* (by the modification of *ta-gaṇa*).

(5) Other varieties:

Besides,[1] there are fifteen others formed as under:

(i) *Saṅgatā*[2] is considered to be threefold viz. *sāvitrī, pāvanī, vātasāvitrī* (formed) by the respective displacement of its[3] two *bha* (*-gaṇa-s*), two *ja*[4] (*-gaṇa-s*), two *sa*[5] (*-gaṇa-s*), and by one *ja-gaṇa* and one *sa*[6] (*-gaṇa*). (90-91 a)

(ii) *Vāsavī* is considered to be twofold by the first two varieties.[7] (91-92)

These[8] are the variations of *nādāvatī*. (91 c)

In *haṁsāvatī* also *saṅgatā* has three variations viz. *vyomajā, vāruṇī* and *vyomavāruṇī* when (similarly) treated by *ta* and *ya* (*-gaṇa-s*).[9] Then *vāsavī* too is twofold.[10] (91 c-92)

In *nandāvatī* as well *saṅgatā* is threefold viz. *vahnijā, vāruṇī* and *vahni-vāruṇī* (formed) respectively by their *gaṇa-s*,[11] and similarly, *vāsavī* is two-fold.[12] (93)

Thus,[13] the varieties of *vikṛtā* (modified) *elā* are considered to be one hundred and eight (in all). (94 a b)

[1]That is, apart from the 93 spoken of above.

[2]*Saṅgatā* itself is formed out of *nādāvatī* by the modification of two of its *gaṇa-s*.

[3]The pronoun 'it' refers to *saṅgatā*.

[4]Lit. by the two *gaṇa-s* having the sun for their deity i.e. *ja gaṇa*.

[5]Lit. the two *gaṇa-s* having air for their deity i.e. *sa-gaṇa*.

[6]Lit. the text *dvitīya ca* would mean 'in the second'. 'K' interprets—"one *bha* (*-gaṇa*) having been displaced by *sa-gaṇa* and the other having been replaced by *ja-gaṇa*, it is called *vātasāvitrī*, a modification of *saṅgatā*." 'S' merely says that the two *bha* (*-gaṇa-s*) are displaced by both (i.e. the *ja* and the *sa*) *gaṇa-s*. In other words, he does not indicate the order in which they displace the two *bha-gaṇa-s*.

[7]The two modifications of *vāsavī*, spoken of here, are caused through the variation of the first two of the three variations of *saṅgatā* mentioned above. Since *vāsavī* is modified by one *gaṇa*, there are only two variations possible in it viz. *sāvitrī* and *pāvanī* formed respectively by the displacement of *bha-gaṇa* by *ja-gaṇa* and *sa-gaṇa*.

[8]Thus, the three variations of *saṅgatā* and two of *vāsavī* make five other modifications of *nādāvatī elā*.

[9]*Saṅgatā* is formed by the modification of two *gaṇa-s*. In *haṁsāvatī* when two *ra* (*-gaṇa-s*) are replaced by two *ta* (*-gaṇa-s*), two *ya* (*-gaṇa-s*) and both *ta* and *ya* (one each) *vyomajā, vāruṇī* and *vyomavāruṇī* respectively are formed. Literally, *taddaivatya-gaṇopetā* would mean, 'when it (*saṅgatā*) takes resort to the *gaṇa-s*, having space and water as deities'.

[10]That is, in *haṁsāvatī elā*, *vāsavī* has two variations viz. *vyomajā* and *vāruṇī* formed by the replacement of *ra-gaṇa* respectively by *ta* (*-gaṇa*) and *ya* (*-gaṇa*).

[11]The procedure of formation is the same as in *nādāvatī* and *haṁsāvatī*. In the case of *nandāvatī* two *ta* (*-gaṇa-s*) are replaced by two *ra* (*-gaṇa-s*), two *ya* (*-gaṇa-s*) and both *ra* and *ya* (*gaṇa* one each) respectively to produce *vahnijā, vāruṇī* and *vahni-vāruṇī*.

[12]*Vāsavī* is formed by the replacement of *ta* (*-gaṇa*) by *ra* (*-gaṇa*) respectively to produce *vahnijā* and *vāruṇī*.

[13]'K' observes that because *ma* (*-gaṇa*) cannot possibly be modified, the author seems to suggest the non-availability of the variations of *bhadrāvatī*.

(ग) मात्रैला

मात्रागणैस्तु मात्रैला सा च ज्ञेया चतुर्विधा ॥९४॥
रतिलेखा कामलेखाबाणलेखा तथापरा।
चन्द्रलेखेति तत्राद्ये पादे रुद्राः कला यदि ॥९५॥
द्वितीये च तृतीये तु मात्रा दश तथा भवेत्।
रतिलेखा रतिगणैः कामलेखा तु मान्मथैः ॥९६॥
द्विगुणाभिः कलाभिः स्यान्मात्राभैर्गुण्यतो भवेत्।
बाणलेखा बाणगणैश्चन्द्रलेखा तु मिश्रितैः ॥९७॥
गणैश्चतुर्गुणकलाश्चतस्रोऽन्या युवेऽधुना।
आद्येन्दुमत्यचो ज्योतिष्मती पञ्चाभ्रभस्वती ॥९८॥
वसुमत्यपि तत्रेन्दुमती खैः पञ्चभिः सतैः।
पञ्चभिः पैः सचगणैराहुर्ज्योतिष्मतीं बुधाः ॥९९॥
त्रिभिश्चैः पगणेनापि छाद्यन्ता स्यान्नभस्वती।
सा स्याद्वसुमती यस्यां वपचाः पञ्चयं छतौ ॥१००॥
नादावत्यादयो मात्राश्चाद्यैः स्वगणभङ्गजैः।
गणाः पञ्च त्रिमात्रोऽन्ते गणाः सप्तान्तिमो लघुः ॥१०१॥
गणाः सप्त लघुश्चान्ते त्रिमात्रोऽन्ते गणाष्टकः।
लक्ष्माणीति क्रमात्तासामित्यूचे सव्यसाचिना ॥१०२॥
एकद्वित्रिचतुष्पञ्चमात्रावृद्धिर्यथाङ्घ्रिषु।
तदा विचित्रमात्रैलास्ता जगाद धनञ्जयः ॥१०३॥
नन्दिनी चित्रिणी चित्रा विचित्रेत्यभिधानतः।
रतिलेखादयः प्रोक्ताः क्रमादनियतैर्गणैः ॥१०४॥
एतयोराद्ययोरङ्घ्री व्यत्यस्तावयुजाधिह्।

(c) *Mātrā-elā:* (94 c-105 b)

Mātrā-elā is (formed) by the *mātrā-gaṇa-s* (measure groups), and it is known to be fourfold viz. *ratilekhā*, *kāmalekhā*, *bāṇalekhā and candralekhā*. (94 c-95 c)

In *ratilekhā* the first *pāda*[1] is composed of eleven *mātrā-s* (units) and so also the second,[2] while[3] the third consists of ten (*mātrā-s*) arranged in *ra*

[1]The *udgrāha* (of the *elā*) has three steps i.e. *pāda-s* (cf. verse 35-36 ante). The first step is to be composed in 11 *mātrā-s*.

[2]The second step too is likewise to be composed in eleven *mātrā-s*.

[3]The third step is to be composed differently i.e. in ten *mātrā-s*. All the three steps together are composed by (11 + 11 + 10) = 32 *mātrā-s*.

gaṇa-s.[1] *Kāmalekhā* is (composed) by *kāmagaṇa-s*[2] with double[3] the number of *mātrā-s*. *Bāṇalekhā* is (composed) by *bāṇagaṇa-s* with triple[4] number of the *mātrā-s*, while *candralekhā* is composed by a mixture[5] of (these) *gaṇa-s* utilising four times[6] the number of *mātrā-s*. (95 c-98 a)

I shall now relate four others viz. *indumatī*, *jyotiṣmatī*, *nabhasvatī* and *vasumatī*. Of these, *indumatī* is (composed) with five *cha*[7] (*gaṇa-s*) along with *ta*[8] (*-gaṇa-s*). *Jyotiṣmatī* is declared by the experts to be (composed) with five *pa*[9] (*-gaṇa-s*) along with a *ca*[10] (*-gaṇa*). *Nabhasvatī* has one *cha* (*-gaṇa*) in the beginning followed by one *pa* (*-gaṇa*) and one *cha* (*-gaṇa*) in the end. *Vasumatī* has one *da*[11] (*-gaṇa*), one *pa* (*-gaṇa*) and *ca* (*-gaṇa*) followed by three *pa* (*-gaṇa-s*), one *cha* (*-gaṇa*) and one *ta* (*-gaṇa*). (98 b-100)

Nādāvatī and others[12] (become) *mātrā* (*elā-s*) by commencing with *ca-gaṇa-s*[13] constituted out of the disintegration of their own *gaṇa-s*,[14] they being defined by Arjuna as respectively consisting of five (*ca*) *gaṇa-s* ending with three *laghu-s*,[15] seven (*ca*) *gaṇa-s* ending with one *laghu*,[16] seven (*ca*) *gaṇa-s*

[1]The *ratī-gaṇa-s* have been illustrated vide 61-65 ante.

[2]*Manmatha* lit. 'pertaining to *Manmatha* i.e. *kāma*'.

[3]That is, (22 + 22 + 20) = 64 *mātrā-s* with reference to 32 of *ratī-lekhā*.

[4]That is, (33 + 33 + 30) = 96 *mātrā-s*; triple with reference to 32 of *ratīlekhā*.

[5]Mixture of the *ratīgaṇa-s kāmagaṇa-s* and *bāṇagaṇa-s* in their due measure.

[6]That is, (44 + 44 + 40) = 128; four times 32 of *ratīlekhā*.

[7]*Cha* is a *mātrāgaṇa* of six *mātrā-s*.

[8]*Sataiḥ* (*sa* + *taiḥ*) lit. accompanied by *ta* (*gaṇa-s*). The use of the plural is notable. *Ta* is a *mātrāgaṇa* of three *mātrā-s*; 'S' interprets that, "*ta*-(*gaṇa*) has to be placed at the end of the five *cha* (*gaṇa-s*)". This is corroborated by 'K' who says that, "because of the *apradhānatva* (not being primary) of *ta* (*gaṇa*) it has to be kept at the end."

[9]*Pa* (*gaṇa*) has five *mātrā-s*:

[10]*Sacagaṇaiḥ* (lit. accompanied with *ca*-*gaṇa-s*) may be understood in the light of the above note (no. 11). *Ca-gaṇa* is of four *mātrā-s*.

[11]*Da* (*-gaṇa*) has two *mātrā-s*.

[12]The *gaṇa-elā-s* already spoken of vide verses 67-75 ante are referred to, the others being *haṁsāvatī*, *nandāvatī* and *bhadrāvatī*.

[13]The *mātrā-gaṇa-s* spoken of vide verse 63 ante are referred to; *cha-gaṇa* has four *mātrā-s*.

[14]Own *gaṇa-s* means the *gaṇa-s* respectively pertaining to them as *gaṇa-elā-s* i.e. *nādāvatī* has five *bha-s* followed by a *na*, *haṁsāvatī* has five *ra-s* followed by a *sa*, *nandāvatī* has five *ta-s* followed by a *ja* and *bhadrāvatī* has five *sa-s* followed by a *pa* (*gaṇa*). Their disintegration implies the breaking up of their *guru-s* into *laghu* units. Thus, for example *nādāvatī* has five *bha-s* followed by one *na* which means SII ×5 = 20 *laghu-s* + 3 *laghu-s* = 23 *laghu-s*. Now, from these 23 *laghu-s*, as it will presently be shown, *mātrā-elā nādāvatī* is reconstituted by five *ca-gaṇas* followed by three *laghus* (5 × 5 + 3) = 23.

[15]The five *bha-s* and one *na* of *nādāvatī* break into 23 *laghus* which are rearranged into five *ca-s* (of four *mātrā-s*) of *mātrā-gaṇa-s* and three *laghu-s* placed at the end. If this constitutes one step (*aṅghri*) or its two parts together, according to 'S', it forms *nādā-elā* as a *mātrā-elā*.

[16]Of *haṁsāvatī*, the five *ra-s* and one *sa* (SIS × 5 + IIS i.e. 5 × 5 + 4 = 29) when broken become 29 *laghu-s*, and when they are reorganised into seven *ca-s* (of 4 *mātrā-s*) with one *laghu* in the end, become *mātrā-elā*.

ending with one *laghu*[1] and eight (*ca*) *gaṇa-s* ending with three *laghu-s*.[2] (101-102)

Arjuna[3] has (also) ordained that by the increase of one, two, three, four or five *mātrā-s* in each of the steps (*pāda-s*) these[4] (*elā-s*) become *vicitra*[5] *mātrā-elā-s*.[6] (103)

Ratilekhā and others,[7] by (the use of) an indefinite arrangement of *gaṇa-s*,[7] are respectively called by the names *nandini*, *citrini*, *citrā* and *vicitrā*, (for example) in case of the first two of these,[8] the order of the first and the third steps (*pāda-s*) is to be reversed. (104-105 b)

(घ) वर्णेला

गणमात्राद्यनियता वर्णेला वर्णसंख्यया ॥१०५॥
षडक्षरादङ्घ्रिखण्डादेकोनत्रिंशदक्षरम् ।
यावदेकैकवृद्ध्यैलाश्चतुर्विंशतिरीरिताः ॥१०६॥
प्रथमा मधुकर्युक्ता सुस्वरा करणी ततः ।
चतुर्थी सुरसा प्रोक्ता पञ्चमी तु प्रभञ्जनी ॥१०७॥
षष्ठी मदनवत्युक्ता शशिनी च प्रभावती ।
मालती ललिताख्या च मता भोगवती ततः ॥१०८॥
ततः कुसुमवत्याख्या कान्तिमत्यपरा भवेत् ।
ततः कुमुदिनी ख्याता कलिका कमला तथा ॥१०९॥
विमला नलिनीसंज्ञा कालिन्दी विपुला ततः ।
विद्युल्लता विशाला च सरला तरलेति ताः ॥११०॥
तत्रान्त्या वर्णमात्रैला द्वादशेत्यपरे जगुः ।

[1]Of *nandāvati*, the given *ta-s* and one *ja* (SSI × 5 + ISI i.e. 5 × 5 + 4 = 29) when broken become 29 *laghu-s*, which when rearranged into seven *ca-s* and one *laghu* as shown above (note 19) make for *mātrā-elā nandāvati*.

[2]In the case of *bhadrāvati*, its five *ma-s* along with one *ya* (SSS × 5 + ISS i.e. 6 × 5 + 5 = 35) when broken become 35 *laghu-s* which when restructured as 8 *ca-s* with 3 *laghu-s* at the end, make for the *mātrā-elā bhadrāvati*.

[3]Dhanañjaya is another name for Arjuna whose school is well known.

[4]That is, the *mātrā-elā-s*.

[5]*Vicitra* lit. 'variegated i.e. of an added element of variety.'

[6]*Ratilekhā*, *kāmalekhā*, *hānalekhā* and *candralekhā* are defined in terms of the number of *mātrā-s* and *gaṇa-s* vide verses 94 c-98a ante.

[7]That is, if *rati-lekhā* etc are employed without observing the rule with regard to the arrangement of *gaṇa-s*, but observing duly the number of *mātrā-s* in them, they are transformed into what are called *nandini* etc.

[8]*Iha* lit. 'here' refers to the four *elā-s nandini* etc. which are originally *ratilekhā* etc.

षष्ठद्वितीयकक्षालप्रतितालेषु कश्चन ॥१११॥
तालस्तासु विधातव्यो रागादिनियमो न तु ।
रमणी चन्द्रिका लक्ष्मीः पद्मिनी रञ्जनी तथा ॥११२॥
मालती मोहिनी सप्त मतङ्गेन प्रकीर्तिताः ।
यतिमात्रेण भिन्नास्ता इत्यस्माभिर्न दर्शिताः ॥११३॥

(ङ) *Varṇa-elā*: (105 c-113)

Not being determined by *gaṇa*, *mātrā* etc.,[1] *varṇa-elā* is (composed) on the basis of the number of syllables (*varṇa-s*). Augmenting a part of a step (*pāda*)[2] (consisting) of six syllables, one by one up to twenty-five syllables,[3] twenty-four *elā-s* are known to be (formed). (105 c-106)

Of these,[4] the first is said to be *madhukarī*, followed by *susvarā*, *karaṇī*, *surasā*, which is said to be the fourth, *prabhañjanī* the fifth, *madanavatī* which is said to be the sixth, *śaśinī* and *prabhāvatī*, *mālatī* and the one called *lalitā*, then comes[5] *bhogāvatī*, and thereafter the one called *kusumāvatī* and the other (called) *kāntimatī*, then the one known as *kumudinī kalikā*, and *kamalā*, *vimalā* and the one called *nalinī*, *kālindī*, and thereafter *vipulā*, *vidyullatā*, *viśālā*, *saralā* and *taralā*. (107-110)

Of these,[6] the last twelve are also called by some as '*Varṇa-mātrā-elā*'.

In these[7] (*elā-s*) any one *tāla* from amongst *maṇṭha*, *dvitīya*, *kaṅkāla* and *pratitāla* may be employed, while the rule pertaining to *rāga*[8] etc. is not to be applied. (111 a-112 b)

[1]Unlike the *gaṇa-elā* and the *mātrā-elā*, the structure of the *varṇa-elā* is determined by the number of syllables in a part of a step (*pāda*) detailed in the following few verses.

[2]A *pāda* has two (*khaṇḍa-s*) parts.

[3]That is, a section has six syllables at least and twenty-nine syllables at the most, in between we have twenty-two other varieties having seven, eight, nine etc..... up to twenty-eight syllables. Thus from six syllables per part of a *pāda* to twenty-nine syllables we get twenty-four varieties in all.

[4]These 24 varieties of *varṇa-elā* are enumerated with 6 syllables in a part as in the first one.

[5]*Mata* lit. means 'is considered to be'.

[6]The *elā-s* named from 13th to 24th above, or as 'S' puts it, "the *varṇa-elā-s* formed by 18 to 29 syllables per part, (i.e. 12 *elā-s*) arise from the *mātrā-elā-s*; therefore, in the view of some experts, they are called *varṇa-mātrā-elā-s*. In these, both the syllables (*varṇa-s*) as well as the *mātrā-s* are counted.

[7]That is, in the *varṇa-elā-s*.

[8]'K' observes that from the present statement of the author it seems that with regard to *varṇa-elā-s*, the injunction laying down a particular *tāla*, *rāga*, *rasa*, *riti*, *vṛtti* and deity in the case of *nādāvati* etc. is not applicable and that the inference is that it is applicable in all other types of *elā-s*, *śuddhā* as well as *vikṛtā*, even though the only distinction noted in them is in terms of *gaṇa-s* and *mātrā-s*. Cf. Mataṅga's *Br. D.*, 466 who says, "Here, the rule pertaining to *tāla*, *rasa* and *rāga* does not apply, but only the rule with regard to *varṇa* (applies); that is why it is called *varṇa-elā*."

Mataṅga[1] has spoken of seven other (*elā-s*) viz. *ramaṇī*, *candrikā*, *lakṣmī*, *padmini*, *rañjani*, *mālati* and *mohini* which are differentiated only by the spacing[2] of words, and as such are not indicated by us. (112 c-113)

(ङ) देशैला

कर्णाटलाटगौडाध्रद्राविडानां तु भाषया ।
देशाख्यैला बुधैः पञ्च प्रोक्ता मण्ठादितालतः ॥११४॥

(e) *Deśa-elā:* (114-132 b)

Five *deśa-elā-s*[3] are recognised[4] by the experts, composed as they are in the language of *karṇāṭa*,[5] *lāṭa*,[6] *gauḍa*,[7] *āndhra* and *drāviḍa*[8] which are associated with *maṇṭha* and other[9] *tāla-s*. (114)

(१) कर्णाटैला

कर्णाटैलाविमध्यान्तवर्त्यनुप्रासभूषिता ।
नादावत्याविका एव कर्णाटीरपरे विदुः ॥११५॥
षट्प्रकारत्वमेतासां वक्ष्यमाणैर्विशेषणैः ।
ब्रह्मणः पूर्ववदनाज्जन्म शंभुर्गणाधिपः ॥११६॥
आद्याङ्घ्री आद्यनुप्रासौ रत्यन्तं भवनद्वयम् ।
प्रत्येकं च तयोराविमध्यप्रासस्तृतीयकः ॥११७॥
चतुष्कामो रतिप्रान्तः सुलेखा स्यात्तदाविमा ।
दक्षिणास्याज्जनुर्यस्याः सावित्री देवता हरिः ॥११८॥
गणाधिपश्चतुष्कामं प्रत्यकं चरणद्वयम् ।

[1]Cf. *Bṛ. D.*, 477-84.

[2]'K' observes that in this context *yati* signifies *pada-vichedaḥ* lit. 'breaking of compound words into their constituent elements.'

[3]The word *deśī* in this context clearly implies the meaning 'regional.'

[4]*Prokta* (of the text) means, 'spoken of.'

[5]*Karṇāṭa* includes (modern) Mysore, Coorg, Canara etc. *Karṇāṭa* is another name for *Kuntaladeśa*.

[6]*Lāṭa* represents southern Gujarat including Khāndesh.

[7]*Gauḍa*, the whole of Bengal.

[8]*Drāviḍa*, part of the Deccan from Madras to Seringapatam and cape Camorine. (for 3-6 above cf. Nandu Lal Dey, *The Geographical Dictionary of Ancient and Medieval India*).

[9]Other *tāla-s* referred to are—*dvitīya*, *kaṅkāla* and *pratitāla*.

आविमध्यस्थितप्रासं त्रिप्रासोऽङ्घ्रिस्तृतीयकः ॥११९॥
अष्टौ कामाः कामलेखा प्रोक्ता हंसावती च सा ।
पश्चिमाद्वदनाज्जन्म ब्रह्मा यस्या गणाधिपः ॥१२०॥
गायत्री देवताप्याविमध्यप्रासास्त्रयोऽङ्घ्रयः ।
पृथक्चतुःस्मरा नन्दावती सा स्वरलेखिका ॥१२१॥
जन्मोत्तरास्याद्गन्धर्वो गणेशः षट् च मान्मथाः ।
बाणान्ताः पादयोर्यस्याः प्रत्येकं स्युस्तृतीयके ॥१२२॥
अष्टौ कामा आविमध्यप्रान्तप्रासास्त्रयोऽङ्घ्रयः ।
भद्रावती भद्रलेखा सा स्यात् कर्णाटसंमता ॥१२३॥
पञ्च कामा रतिश्चैका कामोऽन्ते चरणत्रये ।
प्रत्येकं तासु चेयेताश्छन्दस्त्वत्योऽखिला मताः ॥१२४॥
गणादेर्न्यूनताधिक्यावेलाभासा इमा मताः ।
यदेकस्य द्वयोरङ्घ्रयोस्त्रयाणां चान्ततः कृतम् ॥१२५॥
अङ्घ्रिपूर्त्यै तदन्यच्चेत्तृतीयाङ्घ्रिमितं पदम् ।
क्षिप्तापदं तत्तृतीये स्वङ्घ्री मेलापकादयः ॥१२६॥

(I) *Karṇāṭa-elā:*

Karṇāṭa-elā is embellished by alliteration running through the beginning, the middle and the end of it. Others[1] hold that *nādāvatī*[2] etc. are *karṇāṭi-s*.[3] These are sixfold as characterised by the following qualities. (115-116 b)

Nādāvatī, the first one is (known as) *sulekhā*. Born of the eastern face[4] of Brahmā, with Śiva[5] as the presiding deity of its *gaṇa-s*, its first two *pāda-s* begin with alliteration and each of them has two *kāmagaṇa-s* followed by one *ratigaṇa*. Their third *pāda*, however, has alliteration in the beginning and the middle (parts), with four *kāmagaṇa-s* followed by one *ratigaṇa* (in the end). (116 c-118 b)

[1]Other experts hold this view. It seems that the author himself does not hold this view.

[2]That is the four *śuddhā elā-s*, the other three being *haṁsāvatī*, *nandāvatī* and *bhadrāvatī*.

[3]That is, *karṇāṭa-elā-s*.

[4]Brahmā, the creative aspect of the Hindu trinity has four faces in four directions.

[5]Śambhu is another name for Śiva, the destructive aspect of the Hindu trinity.

Hamsāvatī is called *kāmalekhā*. Born of the southern face of Brahmā, with Sāvitrī as its deity and Harī[1] as the presiding deity of its *gaṇa-s*, its first two steps (*pāda-s*) are composed with alliteration in the beginning and the middle (parts) and [have four *kāmagaṇa-s* each; while its third step (*pāda*) has alliteration in the three (parts)[2] and eight *kāmagaṇa-s*. (118 c-120 d)

Nandāvatī is known as *svaralekhikā*. Born of the western face (of Brahmā) with Gāyatrī as its deity[3] and Brahmā as the presiding deity of its *gaṇa-s*, it has alliteration in the beginning and the middle (parts) of all the three steps (*pāda-s*) with four *kāmagaṇa-s* in each. (120 c-121)

Bhadrāvatī is called *bhadralekhikā* and duly considered as *karṇāṭa-elā*. Born of the northern face (of Brahmā) with Gāndharva as the presiding deity of its *gaṇa-s*,[4] it has six *kāmagaṇa-s* followed by one *bāṇa-gaṇa* in each of its first two steps (*pāda-s*) and eight *kāmagaṇa-s* in its third step (*pāda*), the three having alliteration in the beginning, middle and in the end. (122-123)

If, however, five *kāmagaṇa-s* followed by one *ratigaṇa* and one *kāmagaṇa* in the end are (provided) in each of the three steps (*pāda-s*) of these,[5] all of them are known to be *chandasvatīs*. (124)

These[6] are again known as *elā-ābhāsa-s*[7] by the decrease or increase in their *gaṇa* etc.[8] (125 a b)

In the event of providing[9] towards the end of the first, the second or the third step (*pāda*), if another[10] *pāda* equal in measure with the third *pāda* is added after that[11] it is (called) *śikhāpada* and is followed by *melāpaka* etc.[12] (125 c-126)

[1] Hari is another name for Viṣṇu, the existence aspect of the Hindu trinity.

[2] That is, the beginning, the middle and the end.

[3] Brahmā as the presiding deity of the *gaṇa-s* is mentioned before Gāyatrī as the deity in the text.

[4] *Gandharvo gaṇelaḥ* is interpreted by 'S' as "*Gandharva* is the deity and *Gaṇela* is the presiding deity of the *gaṇa-s*." But the text does not seem to warrant such an interpretation. The word '*gaṇela*', as it is, should be interpreted as *gaṇānām ilaḥ* i.e. the presiding diety of *gaṇa-s* which qualifies *gandharva*. It is true that the deity as distinct from the presiding deity of *gaṇa-s* is not indicated in this case, but the same is the case with *sulekhā*.

[5] That is, the *karṇāṭa-elā-s*.

[6] That is, the *chandasvatī-s*.

[7] I.it. the apparent *elā-s*.

[8] *Ādi* i.e. 'etc.' refers to *mātrā-s* according to 'K'.

[9] *Yadantataḥ kṛtam* of the text is interpreted by 'K' as referring to *kāmo'-nte caraṇa-traya* of 124 b i.e. to the *kāmagaṇa* provided in the end in respect of *chandasvatī elā-s*.

[10] *Anyatva*, 'otherness', according to 'K' consists in the increase or decrease of *gaṇa-s*.

[11] That is, after the third step (*pāda*) is sung. In other words, the extra *pāda* is to be added at the end of the 3rd *pāda* before singing the *melāpaka*.

[12] Etc. refers to *dhruva* and *ābhoga*.

(२) लाटी एला, अन्याश्च

प्रान्तप्रासा तु लाटी स्याद्भूयो रसविराजिता ।
गमकप्रासनिर्मुक्ता गौडी त्वेकरसा मता ॥१२७॥
नानाप्रयोगरागांशरसभावोत्कटाऽन्ध्रिका ।
भूरिभावरसोत्कर्षा द्राविडी प्रासवर्जिता ॥१२८॥
तत्तल्लक्ष्मयुतस्तासु पादस्तुर्यो निबध्यते ।
तदैता गदिताः सर्वाश्छन्दस्वत्यः पुरातनैः ॥१२९॥
द्वावङ्घ्री प्रासहीनौ स्तस्तृतीयः प्राससंयुतः ।
ध्रुवाभोगौ च तेषु स्युश्चतस्रो यतयः पृथक् ॥१३०॥
वर्णैलावत् परं यस्यां सा वस्त्वेला निरूपिता ।

(2) *Lāṭī* and other *elā-s*:

Lāṭī has alliteration in the end (portions) and is saturated with many *rasa-s*. *Gauḍī* which is devoid of *gamaka-s* (shakes) and alliteration is believed to have one *rasa* only. *Āndhrikā is forceful with various prayoga-s*,[1] elements of *rāga-s*,[2] *rasa-s* (sentiments) and *bhāva-s* (mental states of being). *Drāviḍī* is saturated with many *rasa-s* and *bhāva-s* and is devoid of alliteration. (127-128)

If the fourth step (*pāda*, composed) with the respective characteristic features of these[3] *elā-s* is enjoined to them, they are called *chandasvatī-s* by the ancients. (129)

Wherein,[4] the first two steps (*pāda-s*) are devoid of alliteration, the third (step) *pāda* is composed in alliteration and each of them[5] has four *yati-s*[6]

[1] 'S' interprets *prayoga* as *gamaka* (shake).

[2] *Rāgāṁśa* implies specific pieces of melodic patterns. The word *aṁśa* is used in two different contexts by the author viz. as a factor characterising the *jāti-s* i.e. in the sense of the fundamental note (cf. *S.R.* I, 7.32-24) and in the context of *sthāna-s* where *rāgāṁśa* implies a particular formation of tones as imported from one *rāga* into another (usually from a parent *rāga* or vice versa) for creating a delightful effect (cf. K. on *S.R.*, III, 133). One wonders in what particular sense the word has actually been used by the author, in this context.

[3] The fourth step (*pāda*) added on to the three steps (*pāda-s*) in the case of these *elā-s* is to be so composed as to bear the characteristic features of that particular *elā* to which it is added. Thus, as pointed out by 'K' the *chandasvatī-s* of these four *elā-s* beginning with *lāṭī* have to be different from those of *karṇāṭaka-elā-s* spoken of in the verse 124 above.

[4] That is, the *elā* being defined as *vastu-elā*.

[5] Three or four steps (*pāda-s*) as the case may be.

[6] *Yati* has been defined by 'K' as *viccheda* 'a split or pause'.

(pauses) and the rest (of the features) are like (those of) *varṇa-elā*, that is illustrated as *vastu-elā*. (130-131 b)

(३) एलास्य सम्पूर्णा संख्या

षट्पञ्चाशच्छतं प्रोक्तमित्येलानां शतत्रयम् ॥१३१॥
अनन्तत्वात्तु संकीर्णा न संख्यायति हरप्रियः।

(3) The total number of the varieties of *elā*:

Thus, three hundred and fifty-six[1] *elā-s* in all have been mentioned. The *saṅkīrṇa* (mixed) *elā-s*, however, being infinite in number, have not been enumerated by the devotee of Lord Śiva.[2] (131 c-132 b)

(ii) करणप्रबन्धः

अष्टधा करणं तत्र स्वराद्यं पाटपूर्वकम् ॥१३२॥
बन्धादिमं पदाद्यं च तेनाद्यं बिरुदादिमम्।
चित्राद्यं मिश्रकरणमित्येषां लक्ष्म कथ्यते ॥१३३॥

(ii) The *Karaṇa-prabandha-s*: (132 c-144)

Karaṇam is eightfold viz. *svara-karaṇam*, *pāṭa-karaṇam*, *bandha-karaṇam*, *pada-karaṇam*, *tena karaṇam*, *biruda-karaṇam*, *citra-karaṇam* and *miśra-karaṇam*. These are now being defined.[3] (132 c-133)

(क) स्वरकरणम्

यत्रोद्ग्राहध्रुवौ सान्द्रस्वरषड्जौ पदैः पुनः।
आभोगस्तत्र नाम स्याद्गातृनेत्रोग्रहः पुनः ॥१३४॥
इष्टस्वरैरंऽशे न्यासः स्याद्ग्रासस्तालो द्रुतो लयः।
करणं स्वरपूर्वं तत् तद्वदन्यान्यपि स्फुटम् ॥१३५॥
किन्तु तेषां स्वरस्थाने भेदकानि प्रचक्ष्महे।

[1]The number 356 is arrived as under: –

(i) *Śuddhā-elā-s*	4
(ii) *Vikṛtā-elā-s*	108
(iii) *Mātrā-elā-s*	20
(iv) *Varṇa-elā-s*	24
(v) *Varṇa-mātrā-elā-s*	12
(vi) *Deśākkhyā-elā-s*	10
Total number of *elā-s*	178

All these 178 *elā-s* become *chandasvatī elā-s* doubling the number ¹78 × 2 = 356.

[2]*Haraprīya* is an epithet of the author.

[3]Lit., the text may be rendered as "Their characteristic features are now described."

(a) *Svara-karaṇam:*

Wherein the *udgrāha* and *dhruva* are composed with close-knit *svara-s* (solfa-syllables) and the *ābhoga* with *pada-s*[1] mentioning the names of the singer[2] and the hero,[3] the commencement[4] is made by a discretionary note,[5] the ending[6] with the fundamental note (*aṁśa*) and the *tāla* (is) *rāsa* (with) fast tempo; that (indeed) is *svara-karaṇam*. (134-135 c)

The other (*karaṇa-s*) may likewise be construed;[7] however, the differences in regard to their position[8] of *svara* will be described by us. (135 d-136 b)

(ख) पाटकरणम्

स्वरैः सहस्तपाटैस्तु स्यात् पाटकरणं ध्रुवम् ॥१३६॥
क्रमव्यत्यासभेदेन तद् द्विधा परिकीर्तितम्।

(b) *Pāṭa-karaṇam*[9] is definitely (produced) by *svara-s* accompanied by *hasta-pāṭa-s*.[10] It is known to be twofold viz. by regular order and by reverse order.[11] (136 c-137 b)

(ग) बन्धकरणम्

स्वरैर्मुरजपाटैर्यत् तद्बन्धकरणं मतम् ॥१३७॥

[1]The word *pada* is used in the technical sense of an *aṅga* (integral part) of the *prabandha* as defined vide sl. 12-19 ante.

[2]*Gāti*, lit. 'singer', is interpreted by 'S' as *vāggeyakāra*, since by and large the singer is also the composer in Indian classical music. But, since the author has not himself used this term specifically, it has not been rendered as 'master composer'.

[3]The hero of a song is meant.

[4]*Graha* lit. means 'the initial note' but 'K' says that in this context it has to be taken as the commencement of the song.

[5]*Iṣṭa-svara* lit. the note of choice.

[6]*Nyāsa* lit. means the final note, but 'K' says that in this context it means the last note of the song.

[7]*Sphuṭam* lit. 'clear,' the implication being that they could be construed on the pattern of *svara-karaṇam*.

[8]*Svarasthāna* in this context, implies the placing of the *aṅga* (integral part) *svara* i.e. the solfa-syllables differently in the different varieties of this *prabandha*. In the *svara-karaṇam*, the *svara-s* i.e. the solfa-syllables are to be sung in *udgrāha* and *dhruva*, but in the other following varieties which are otherwise to be similarly constituted, they are to be sung differently as explicitly described by the author in each case e.g., with *hasta-pāṭa-s* in *pāṭa-karaṇam*, with *muraja-pāṭa-s* in *bandha-karaṇam* and so on. K's interpretation throughout is based on the assumption that specific instructions are provided by the author with regard to *udgrāha* and *dhruva*.

[9]'K' interprets the whole verse on even the idea involved in it by saying that, "*udgrāha* is sung by *svara-s* while *dhruva* is sung by *hasta-pāṭa-s* in a regular order; and in reverse order, the *udgrāha* is sung with *hasta-pāṭa-s* and *dhruva* with *svara-s*."

[10]*Hasta-pāṭa-s* are the sound syllables arising out of such instruments as *paṭaha* (belonging to the class of drums *avanaddhavādya-s*) in the patterns such as *nāgabandha* and others dealt with in chapter VI.

[11]See note 9 above.

(c) *Bandha-karaṇam* is considered to be that which is (composed) with *svara-s* accompanied by *muraja-pāṭa-s.*[1] (137 c d)

(घ) पदकरणम्

स्वरैः पदैश्च बद्धं यत् करणं तत् पदाविदम् ।

(d) *Pada-karaṇam* is that which is composed with *svara-s*, as also with *pada-s.*[2] (138 a b)

(ङ) बिरुदकरणम्

यत् स्वरैर्बिरुदैर्बद्धं करणं बिरुदादि तत् ॥१३८॥

(e) *Biruda-karaṇam* is that which is composed with notes and *biruda-s.*[3] (138 c d)

(च) तेनकरणम्

स्वरैः सतेनकैर्यत्तु तत् तेनकरणं मतम् ।

(f) *Tena-karaṇam* is considered to be that which is (composed) with *svara-s* and *tenaka-s.*[4] (139 a b)

(छ) चित्रकरणम्

स्वरैः सकरपाटैर्यन्निबद्धं मुरजाक्षरैः ॥१३९॥

पदैस्तच्चित्रकरणमभिधत्ते हरप्रियः ।

(g) *Citrakaraṇam*—That which is composed with notes accompanied by *hastapāṭa-s* (syllable sounds of *paṭaha*), *muraja pāṭa-s* (syllable sounds of *mṛdaṅga*) and *pada-s*, is named by the devotee of Śiva[1] as *citra-karaṇam.*[2] (139 c-140 b)

(ज) मिश्रकरणम्

स्यान्मिश्रकरणं बद्धं स्वरैः पाटैः सतेनकैः ॥१४०॥

(h) *Miśra-karaṇam* is that which is composed with notes, *pāṭa-s*[3] and *tenaka-s.*[4] (140 c d)

(झ) त्रय उपभेदाः

मङ्गलारम्भ आनन्दवर्धनं कीर्तिपूर्विका ।

लहरीति त्रिधा तानि प्रत्येकं गानभेदतः ॥१४१॥

(i) *Three sub-varieties*

Every one of these is threefold viz., *maṅgalārambha*, *ānandavardhana* and *kīrtilahari* according to differences in singing.[5] (141)

(१) मङ्गलारम्भः

ध्रुवाभोगौ सकृद्गीत्वा पुनः सकृत् ।

गीयेते चेद्ध्रुवोद्ग्राहौ मङ्गलारम्भकस्तदा ॥१४२॥

(1) *Maṅgalārambha*—If the *udgrāha* is sung twice and then *dhruva* and *ābhoga* once, followed by *dhruva* and *udgrāha* once, then it becomes *maṅgalārambha.* (142)

(२) आनन्दवर्धनम्

उद्ग्राहध्रुवको प्राग्वद्ध्रुवार्धं पश्चिमं ततः ।

आभोगध्रुवकोद्ग्राहाः सकृदानन्दवर्धने ॥१४३॥

[1] *Muraja-pāṭa* is identified by 'S' with *mṛdaṅga-pāṭa* i.e. the syllabic sounds emanating from *mṛdaṅgam*. It is interpreted by 'K' as "in *bandha-karaṇa*, *udgrāha* is by notes and *dhruva* by *muraja-pāṭa-s*".

[2] According to 'K's interpretation', "In *pāda-karaṇam*, the *udgrāha* is by *svara-s* (notes) and *dhruva* by the *pada-s*."

[3] *Biruda* lit means a panegyric laudatory poem. Technically, *biruda* is an integral part (*aṅga*) of *prabandha* (cf 12 c-13 b ante). 'K' interprets the text as, "In *biruda-karaṇam*, the *udgrāha* is by the *svara s* and *dhruva* by the *biruda*."

[4] *Tena*, which is technically an integral part of *prabandha* consists of auspicious words. According to 'K's interpretation, *Tenakaraṇam* is that in which the *udgrāha* is by notes and the *dhruva* is by *tenaka-s*."

[1] That is, the author viz. *Śārṅgadeva*.

[2] According to 'K's' interpretation, *Citrakaraṇam* is that in which the *udgrāha* is composed with *svara-s* and *hastapāṭa-s* and *dhruva* with *muraja-pāṭa-s* and *pada-s*.

[3] *Pāṭa* is the general term signifying the syllabic sounds of instruments.

[4] According to the interpretation of 'K', in *miśra-karaṇa* the *udgrāha* is composed of the notes, the *pāṭa-s* and the *tenaka-s*, and the *dhruva* is also similarly constituted.

[5] *Gānabhedataḥ* is interpreted by 'S' as *gānaprakārabhedāt* i.e. due to the difference in the manner of singing which is specified in the text in terms of repetition of some sections of the composition.

(2) *Ānandavardhana*—In *ānandavardhana*, *udgrāha* and *dhruva* are (sung) as in the previous[1] one followed by the second half of the latter,[2] and then are (sung) *ābhoga*, *dhruva* and *udgrāha* once. (143)

(३) कीर्तिलहरी

उद्ग्राहस्य द्वितीयार्धं ध्रुवार्धस्थानगं यदि ।
इतरत् पूर्ववत् कीर्तिलहरी कीर्तिता तदा ॥१४४॥

(3) *Kīrtilahari*—The other details remaining the same,[3] if the second half of *udgrāha* is sung in place of half[4] of *dhruva* then it is known as *kīrtilahari*. (144)

(iii) ढेङ्कीप्रबन्धः

(क) लक्षणम्

द्विर्गीत्वोद्ग्राहपूर्वार्धमुत्तरार्धं सकृत् ततः ।
मेलापकः प्रयोगात्मा न वा स्यात्तावुभावपि ॥१४५॥
अतालौ ढेङ्किकातालै कङ्कालै वा विलम्बिते ।
लयान्तरेऽन्यतालेन ध्रुवाभोगौ ध्रुवस्त्विह ॥१४६॥
त्रिखण्डस्तत्र खण्डे द्वे गीयेते समधातुनी ।
तृतीयमुच्चमेव द्विराभोगस्तु सकृत् ततः ॥१४७॥
पुनर्गीत्वा ध्रुवे न्यासो यस्यां सा ढेङ्किका मता ।

(iii) *Dheṅkī-prabandha:* (145-152 b)

(a) The characteristic features.

Wherein,[5] having sung the first half of the *udgrāha* twice, and then the second half of it once, the *melāpaka* composed with *prayoga* (*gamaka-s*) is (sung) optionally, both[6] of them being either without any *tāla* or in the

[1]That is, the *maṅgalārambha* i.e. twice *udgrāha* and once *dhruva*.
[2]That is, *dhruva*.
[3]That is, the same as in case of the previous one viz. *anandavardhana*.
[4]It is not clearly or explicitly stated in the text as to what particular half (the first or the second) is meant, but from the context it seems that the second half may be implied.
[5]That is, the *prabandha* which is being defined viz. *Dheṅkī*.
[6]'Both' refers to *udgrāha* and *melāpaka*, the latter in case it is sung.

slow[1] *dheṅkikā* or *kaṅkāla tāla*; and wherein *dhruva* and *ābhoga* are in a different tempo[2] and *tāla*,[3] *dhruva* being in three parts of which the first two are sung with equal tonal content[4] while the third one is high,[5] and when this[6] is (sung) twice followed by *ābhoga* once, the (whole[7]) being repeated before its completion in *dhruva*,[8] it is considered to be *dheṅkikā*. (145-148 b)

(ख) ढेङ्कीभेदाः

चतुर्धा ढेङ्किका मुक्तावली स्याद् वृत्तबन्धिनी ॥१४८॥
युग्मिनी वृत्तमाला च तासां लक्ष्माण्यमून्यथ ।
अभावश्छन्दसां वृत्तं वृत्ते वृत्तानि च क्रमात् ॥१४९॥
त्रिधा तिस्रो द्वितीयाद्या वर्णिका गणिका तथा ।
मात्रिका वर्णजंवृं त्तैर्गणजैर्मात्रिकैरपि ॥१५०॥
दशापि स्युः पुनस्त्रेधा समालंकरणा तथा ।
विषमालंकृतिश्चित्रालंकृतिर्लक्षणानि तु ॥१५१॥
समालङ्कारसंख्या च विषमा मिश्रिता क्रमात् ।

(b) Varieties of *Dheṅkī:*

Dheṅkikā[9] is fourfold viz. *muktāvali*, *vṛtta-bandhini*, *yugmini* and *vṛttamālā*. Their characteristic features respectively are—devoid of metres, (composed) in one metre, two metres and many metres.[10] The three (of these) *vṛtta-bandhini* and others are threefold each viz. *varṇikā*, *gaṇikā* and *mātrikā*

[1]The slow tempo is implied. Two alternatives are provided here viz. (i) they are sung without any *tāla* whatsoever, (ii) they are sung either in the slow *dheṅkikā tāla* or in the slow *kaṅkāla tāla*.
[2]*Laya* has roughly been rendered as 'tempo' but actually the word tempo or speed does not adequately represent the concept as it will be fully explained in Chapter V. In this context, the expression 'a different tempo' implies any other but the slow i.e. either the middle or the fast tempo.
[3]The implication is that any *tāla* other than *dheṅkikā* and *kaṅkāla* can be used.
[4]*Samadhātuni*—lit. 'of equal (*tulya*) *dhātu*' which is interpreted by 'S' as *sama-geya* i.e. of the same value or measure in terms of tonal element.
[5]That is, higher with reference to the first two parts, as interpreted by 'S'.
[6]'That' refers to *dhruva*.
[7]The whole *prabandha* as defined above.
[8]In the first part of *dhruva* according to 'K'.
[9]*Dheṅkikā* is the same as *dheṅkī*.
[10]That is, *muktāvali* is not composed in metre i.e. in verse; *vṛttabandhini* is composed in one metre, *yugmini* in two metres.

(composed as they are) by metres formed by *varṇa-s*[1] (syllables), *gaṇa-s*[2] (groups) and *mātrā-s* (measures).[3] Again all these ten are threefold viz. *samālaṅkaraṇā*, *viṣamālaṅkṛti* and *citrālaṅkṛti* which are characterised by *sama*;[4] *viṣama*[5] and *miśra*[6] *alaṅkāra-s* (figures of speech). (148 c-152 b)

(iv) वर्तनीप्रबन्धः

स्वराक्षरकरणस्येव वर्तन्या लक्षम किंत्विह ॥१५२॥
रासकावन्यतासः स्याल्लयो ज्ञेयो विलम्बितः।
द्विरुद्ग्राहो ध्रुवाभोगौ सकृन्मोक्षो ध्रुवे भवेत् ॥१५३॥
कङ्काले प्रतितालेच कुडुक्के द्रुतमण्ठके।
रचिता चेत् तदा ज्ञेया वर्तन्येव विवर्तनी ॥१५४॥

(iv) *Vartanī-prabandha:* (152 c-154)

The character of *vartanī* is not of the *svara-karaṇam*[7] but here[8] the *tāla* is other than *rāsaka*, tempo (*laya*) is known to be slow, *udgrāha* is (sung) twice and *dhruva* and *ābhoga* once, while the ending[9] is done in *dhruva*. However, if *vartanī* is set in *kaṅkāla*, *pratitāla*, *kuḍukkā* or *druta-maṇṭhaka* *tāla-s*, it is then known as *vivartanī*. (152 c-154)

[1] The metres that are formed on the basis of the number of syllables (*varṇa-s*) are so called.

[2] The metres based on groups (*gaṇa-s*) are so called.

[3] The metres based on the number of units (*mātrā-s*) are so called.

[4-6] 'K' says, "By *alaṅkāra*, we should understand figures of speech known as *prāsa*, *anuprāsa* and *yamaka* etc., the *śabdālaṅkāra-s*"; he also indicates the connection of the words *sama*, *viṣama* and *miśra* with even and odd numbers, but he does not elaborate the relationship of these numbers with any constituent of the text of the song. 'S', on the other hand, considers the figures of speech based on meaning, *arthālaṅkāra-s*, such as simile (*upamā*) and so on as *sama*, the *alaṅkāra-s* associated with odd numbers (probably the *śabdālaṅkāra-s*) as *viṣama* and their mixture as *miśra*. This seems to be quite enigmatic because such a classification of *alaṅkāra-s* is unheard of in the treatises on poetics. 'K's' indication could perhaps be construed as being related to the even or odd number of the steps (*pāda-s*) of the song in which the *prāsa*, *anuprāsa* etc. occur.

[7] *Svarakaraṇam* is one of the eight *karaṇa-prabandha-s* spoken of vide verses 134-135 ante. The author says that the general characteristic features of *vartanī* are the same as those of *svarakaraṇa-prabandha* with certain differences which he is pointing out now.

[8] That is, in *vartanī*, the differentiating features are being pointed out.

[9] *Mokṣa* lit. 'release' refers to *nyāsa* (the finale of the song) or the final note.

(v) झोम्बडप्रबन्धः

(क) लक्षणम्

द्वियंत्रोद्ग्राहपूर्वार्धमुत्तरार्धं सकृत् ततः।
मेलापकः प्रयोगाख्यः स वा स्याद् द्विस्ततो ध्रुवः ॥१५५॥
आभोगं तु सकृद्गीत्वा ध्रुवे न्यासः स झोम्बडः।
निःसारुकः कुडुक्कश्च त्रिपुटप्रतिमण्ठकौ ॥१५६॥
द्वितीयो गारुगी रासयतिलग्नाद्रुतालिकाः।
एकतालीत्यमी ताला झोम्बडे नियता दश ॥१५७॥
केचिन्मण्ठमपीच्छन्ति नैव लक्ष्येषु लक्ष्यते।

(v) *Jhombaḍa-prabandha-s:* (155-168)

(a) The characteristic features:

Wherein the first half of *udgrāha* is sung twice, than the second half once, optionally followed by *melāpaka* full of *gamaka-s* (shakes), and then, singing *dhruva* twice and *ābhoga* once in the final set in *dhruva*, it is *jhombaḍa* (155-156 b)

These are the ten *tāla-s* prescribed for *jhombaḍa*: *niḥsāruka*, *kuḍukkā*, *tripuṭa*, *pratimaṇṭhaka*, *dvitīya*, *gārugī*, *rāsa*, *yatilagna*, *aḍḍatāla*[1] and *ekatālī*. Some[2] also include *maṇṭha tāla*, but it is not observed in actual practice.[3] (156 c-158)

(ख) झोम्बडभेदाः

तारजोऽतारजश्चेति झोम्बडो द्विविधो मतः ॥१५८॥
तारो ध्वनिस्थानकं स्यात् तद्युक्तस्तारजो मतः।
स चतुर्धा स्थानकस्योद्ग्राहादिषु निवेशने ॥१५९॥
अतारजस्तारहीनः सर्वोऽप्येष द्विधा मतः।
त्रिधातुश्च चतुर्धातुरिति भूयो भवेद् द्विधा ॥१६०॥
प्रभूतगमकः स्तोकगमकश्चेत्यमी स्फुटाः।
प्रायोगिकः क्रमाख्यश्च ततः क्रमविलासकः ॥१६१॥

[1] *Aḍḍatālikā* of the text is otherwise known as *aḍḍatāla*.

[2] He is obviously referring to the view of some earlier writers.

[3] Since it is not observed to be in actual practice, 'S' interprets that the author's intention is to forbid its use.

चित्रो विचित्रलीलश्चेत्यमी स्युः पञ्चधा पृथक् ।
चतुराद्यष्टपर्यन्तं गणनिष्पादिताः क्रमात् ॥१६२॥
मातृकः श्रीपतिस्तद्वत् सोमो रुचिरसंगतौ ।
ते लक्ष्येऽत्रप्रवृत्तत्वादस्माभिर्न प्रपञ्चिताः ॥१६३॥
विनियोगवशादेषां त्रयोदश भिदाः पृथक् ।
उपमारूपकश्लेषैर्ब्रह्मा वीरविलासयोः ॥१६४॥
विष्णुश्चक्रेश्वरो वीरे बीभत्से चण्डिकेश्वरः ।
नरसिंहोऽद्भुतरसे भैरवस्तु भयानके ॥१६५॥
हास्यशृङ्गारयोर्हंसः सिंहो वीरभयानके ।
विप्रलम्भे तु सारङ्गः शेखरः करुणे रसे ॥१६६॥
सशृङ्गारे पुष्पसारः शृङ्गारे परिकीर्तितः ।
रौद्रे प्रचण्डो नन्दीशः शान्ते धीरैरुदीरितः ॥१६७॥
गद्यजाः पद्यजा गद्यपद्यजा इति ते त्रिधा ।
झोम्बडा इति संख्याता वियच्चन्द्रशरागनयः ॥१६८॥

(b) Varieties of *Jhombaḍa:*

Jhombaḍa is considered to be twofold viz. *tāraja*[1] and *atāraja*.[2] *Tāra* is tonal range;[3] being associated with that, it is considered to be *tāraja* (born of the high pitch-range). This[4] is of four types according to the entry of the high pitch-range into *udgrāha* etc.[5] *Atāraja* is devoid of the high pitch-range. All this[6] is again considered to be twofold viz. composed of three sections (*dhātu-s*) and four sections. Again these two become twofold viz. (associated) with many *gamaka-s*, and with few *gamaka-s*, and so these

[1]*Tāraja* lit. 'born of *tāra*' i.e. of the high range.

[2-2]*Atāraja* accordingly is that which is not *tāraja*. The word *tāra* refers to the high register as interpreted by 'S'. He says "the tone produced or arising from the high register is *tāra*." *Atāraja* is indicative of the other two registers. But otherwise *tāra* in the ancient terminology is generally understood with reference to *mandra* 'the low'. Thus, the concepts of *tāra* and *mandra* signify a relative tonal value of pitch.

[3]That is, *tāraja*.

[4]*Tāraja jhombaḍa* is considered to be of four types according to the association of the high range with *udgrāha, dhruva, melāpaka* and *āhoga* respectively.

[5]That is, the fivefold *jhombaḍa-s* as described in the foregoing portion.

[6]'K' enumerates them as follows:

Four of the *tāraja-s* with four sections, three of the *tāraja-s* with three sections (in the absence of *melāpaka*), one of *atāraja* of four sections and one of *atāraja* of three sections making nine in all. Each of these being twofold we get 18 *sphuṭa* (clear) *jhombaḍa-s*. But since each of these is fivefold, there are ninety *jhombaḍa-s* in all,

(eighteen) are obviously clear. Each one of them is fivefold viz. *prāyogika, krama, kramavilāsaka, citra* and *vicitralīla* composed respectively of four, five, six, seven and eight[1] *gaṇa-s*. (159-162)

Others like *mātṛka, śrīpati, soma, rucira* and *saṅgata* are not dealt with by us as they are not current in practice. (163)

Governed by the mode of being employed, each one of these[2] has thirteen varieties. (The *jhombaḍa* composed) with simile, metaphor and pun[3] is (called) *brahmā*, with the sentiment of heroism as combined with grace[4] (it is called) *viṣṇu*, with *heroism*[5] *cakreśvara*, with disgust[6] *caṇḍikeśvara*, with marvel[7] *narsiṁha*, with terror[8] *bhairava*, with mirth[9] coupled with conjugal love *haṁsa*, with heroism in combination with terror[10] *siṁha*, with conjugal love in separation[11] *sāraṅga*, with pathos coupled with conjugal love[12] *śekhara*, with conjugal love[13] it is known as *puṣpasāra*, with wrath[14] *pracaṇḍa*, and with tranquility[15] it is declared by the wise to be *nandīśa*.[16] (164-167)

These are three-fold-composed in prose, in verse and in both prose and poetry. Thus, the *jhombaḍa*-variations are enumerated to be three thousand five hundred and ten.[17] (168)

[1]As per the text, it would read—"from four to eight *gaṇa-s* respectively".

[2]That is, the ninety varieties mentioned above (in note 10).

[3]*Upamā, rūpaka* and *śleṣa* of the text. These are defined in many works on poetics, and 'K' quotes from one of them accordingly, "*upamā* signifies an identical quality in different objects e.g., the face is beautiful like the moon; *rūpaka* signifies the identity of the standard and the object of comparison, e.g., the face is itself the moon; and *śleṣa* is that wherein a sentence, a word bears more than one meaning e.g., *rāja* which stands for king and also for the moon in Sanskrit."

[4]*Vīra-vilāsayoḥ* of the text is interpreted by 'K' as referring to the sentiment of *saṁbhoga śṛṅgāra* (erotic enjoyment of conjugal love) since *vilāsa* (graceful movements of maidens), he argues, is an *anubhāva* (a response) of *śṛṅgāra* (conjugal love). Moreover *vīra*, the sentiment of heroism, is separately mentioned by the author in the next breath.

[5]*Vīra* of the text.

[6]*Bibhatsa* of the text.

[7]*Adbhuta* of the text.

[8]*Bhayānaka* of the text.

[9]*Hāsya* of the text.

[10]*Vīra-bhayānaka* of the text.

[11]*Vipralambha* of the text.

[12]*Karuṇa-śṛṅgāra* of the text.

[13]*Śṛṅgāra* of the text.

[14]*Raudra* of the text.

[15]*Śānta* of the text.

[16]Thus, in all, we have 90×13=1170 varieties of *jhombaḍa-s*.

[17]We have already arrived at the no. 1170 above (in note 16). All of these are threefold, so 1170×3=3510. The expression "*viyaccandrataragnayaḥ*" of the text is explained by 'K' as follows:

Viyat=0, *candra*=1, *tara*=5 and *agni*=3 all to be written from right to the left.

(vi) लम्भप्रबन्धः

(क) लक्षणम्

उद्ग्राहो द्विः सकृद्वैकखण्डो द्विश्लोकोऽथवा ।
यत्र ध्रुवो द्विर्वाभोगो ध्रुवे मुक्तिः स लम्भकः ॥१६९॥
भागोऽस्मिन्भोम्बडेऽप्यूह्यं ध्रुवावुद्ग्राहसंनिभः ।
ध्रुवाभोगध्रुवा गेयास्तत इत्यूचिरे परे ॥१७०॥

(vi) *Lambha-prabandha-s:* (169-175 b)

(a) The characteristic features:

Wherein *udgrāha* is (sung) twice or once, either as one piece or in two parts, *dhruva* (is sung) twice followed optionally by *ābhoga*[1] and the ending is in *dhruva*, it is *lambhaka*.

Others have, however, said that in this[2] as well as in *jhombaḍa* a piece[3] similar[4] to *udgrāha* may be sung after *dhruva*[5] followed by *dhruva*, *ābhoga* and *dhruva*.[6] (169-170)

(ख) लम्भभेदाः

उद्ग्राहस्तालशून्यश्चेत् स स्यादालापलम्भकः ।
स प्रलम्भो ध्रुवस्थाने यत्रोद्ग्राहोऽन्यधातुकः ॥१७१॥
यत्र भागो भवेल्लम्भे भागलम्भः स भण्यते ।
त्रिश्चतुष्पञ्चवारं वा भिन्नोद्ग्राहसमन्वितः ॥१७२॥

[1] 'S' interprets the text in a slightly different way. The portion *dhruva dvirvābhoga* is rendered by him as, "*dhruva* is (sung) once or twice and so also the *ābhoga*.

[2] That is, in *lambha*.

[3] *Bhāga* is interpreted by 'S' as *prabandhāvayava* i.e., an integral part of the *Prabandha*.

[4] 'K' interprets *sannibha* (lit. similar) of the text as—'of the same tonal value'.

[5] The text has been translated according to the interpretation of 'S'. According to 'K' it would read as follows: "In this as well as *jhombaḍa*, the second part of *dhruva* should be similar to *udgrāha* in tonal value."

[6] Since, according to 'K', no additional piece is to be sung after *dhruva*, but only the tonal value of the second part of it is to be made equal to *udgrāha* when it is followed by *dhruva*, *ābhoga* and *dhruva*, in effect *dhruva* is sung twice, as per his interpretation, which is followed by *ābhoga* once and then *dhruva* once before the song is ended in the first part of *dhruva*. It seems, 'S' had a different text, because he says that the additional piece sung after *dhruva* is to be followed by *dhruva* and *ābhoga* and optionally by *dhruva*. This option is not provided for in the printed text of the Adyar edition.

ध्रुवको गीयते यत्र स लम्भपवमुच्यते ।
ध्रुवभेवेऽनुलम्भोऽसौ द्विभेवे तूपलम्भकः ॥१७३॥
एते त्रयोऽप्यनाभोगा विलम्भस्तु स उच्यते ॥
उद्ग्राहा बहवो यस्मिन् ध्रुवाभोगविवर्जिताः ॥१७४॥
एते सालगसूडस्थैस्तालैराकलिता मताः ।

(b) Varieties of *lambha:*

When *udgrāha* is devoid of *tāla*, it becomes *ālāpalambhaka*; when *dhruva* is substituted by an *udgrāha* of a different tonal element,[1] it is *pralambha*; where a piece[2] is added to *lambha*, it is said to be *bhāgalambha*. Where *dhruva* is sung three, four or five times with different[3] *udgrāha-s*, it is called *lambhapada*; with difference in *dhruva* it is *anulambha*,[4] with difference in both,[5] however, it is *upalambhaka*; and these[6] three are devoid of *ābhoga*. *Vilambha* is said to be that in which there are many[7] *udgrāha-s* unaccompanied by *dhruva* and *ābhoga*. These[8] are considered to be set in the *tāla-s* of the *sālaga-sūḍa*[9] (*prabandha-s*). (171-175 b)

[1] *Anyadhātuka* is interpreted by 'S' as *visadṛśa-geya* i.e. of dissimilar tonation or tonal composition. 'K' explains as follows: "In *lambhaka*, when in the place of *dhruva* i.e. after *udgrāha*, if another *udgrāha* of the same verbal but a different tonal composition is sung, then that variation is called *pralambha*." This has quite a few interesting implications. First of all, it becomes clear that another *udgrāha* is to be sung in place of *dhruva*, and that *dhruva* is obviously not to be sung. This is an example of a *prabandha* where even *dhruva* can be omitted, which is not permitted as a general rule (see verse 12 ante). However, this does not mean that we are confronted with a *prabandha* having only one section (*dhātu*) for while describing *lambhapada*, *anulambha* and *upalambha* varieties of *lambha*, it is said that these are devoid of *ābhoga* (172-173) which implies that the other varieties of *lambha* are not probably devoid of *ābhoga* in spite of the fact that *ābhoga* is not mentioned about them, since a full description of the structure of the song is not provided by the author. So instead of having the usual two *dhātu-s* (sections) *udgrāha* and *dhruva*, we here have *udgrāha* (two) and *ābhoga*.

[2] 'K' interprets as follows: "Wherein, as compared to other *lambha* compositions, having sung the first part of *udgrāha* in equal tone-content, if in its second part, the second part of *dhruva* is sung, it is called *bhāga-lambha*, as significant by its name."

[3] That is, when one and the same *dhruva* is sung every time with a different *udgrāha*.

[4] That is, when one and the same *udgrāha* is sung every time with a different *udgrāha*.

[5] That is, when every time a different *udgrāha* is sung with a different *dhruva*.

[6] That is, *lambhapada*, *anulambha* and *upalambha*. 'K' observes that from this provision, it is obvious that *ābhoga* is to be sung in case of other variations of *lambha*.

[7] 'K' infers that the many *udgrāha-s* indicate a difference in the verbal composition.

[8] These eight *lambhaka-s* described above.

[9] These will be described in their appropriate context.

(vii) रासकप्रबन्धः

(क) लक्षणम्

यो झोम्बडगतं लक्ष्म गमकस्थानकैर्विना ॥१७५॥
भजते रासकः सोऽयं रासतालेन गीयते ।

(vii) *Rāsaka-prabandha-s:* (175 c-179)

(a) The Characteristic features:

Rāsaka is characterised by the features of *jhombaḍa* except that it is deviod of *gamaka*-formations and is sung in *rāsaka tāla* (175 c-176 b).

(ख) रासकभेदाः

गणैर्वर्णैश्च मात्राभिः केचिदेनं त्रिधा जगुः ॥१७६॥
स्याद्रासवलयो हंसतिलको रतिरङ्गकः ।
चतुर्थस्तत्र मदनावतारश्छगणाविजाः ॥१७७॥
षडक्षरङ्घ्रितस्त्रिंशदक्षरावधिवर्णजाः ।
पञ्चविंशतिराख्याताश्चरणादष्टमात्रिकात् ॥१७८॥
षष्टिमात्रावधिप्रोक्तास्त्रिपञ्चाशत्तु मात्रिकाः ।
लक्ष्ये प्रसिद्धिवैधुर्यात्तेष्वस्माकमनादरः ॥१७९॥

(b) Varieties of *rāsaka:*

According to some, it is threefold viz. (composed) with *gaṇa-s* (group), *varṇa-s* (syllables) and *mātrā-s* (units). Of these[1] from *cha-gaṇa* etc.[2] are derived *rāsavalaya, hamsatilaka, ratiraṅgaka* and *madanāvatāra*, the fourth one. Those composed of *varṇa-s* (syllables) are said to be twenty-five, beginning with six syllables to a step (*pāda*) and progressively increasing to thirty,[3] while the *mātrikās*[4] are said to be fifty-three arising (progressively)

[1]That is, of these three types in the case of the first one viz. composed of *gaṇa-s*.

[2]That is, from *cha-gaṇa* is derived *rāsavalaya* as stated in the text and by inference it may be construed that from *pa-gaṇa* is derived *hamsatilaka*, from *ca-gaṇa* is derived *ratiraṅga* and from *ta-gaṇa* is derived *madanāvatāra*. It is notable that all the *gaṇa-s* mentioned here are *mātṛka gaṇa-s*

[3]That is, in the first case there are six syllables to a step, and next one has seven, and the next eight and so on, up to thirty syllables per step.

[4]*mātrika-s* are those that are derived from the *mātrā-s*. Here too, if in the first case a foot of a verse has eight *mātrā-s*, the next one has nine, and the following one has ten and so on till sixty.

from eight *mātrā-s* to sixty *mātrā-s* to a step (*pāda*). Because these are out of vogue, we have not paid much attention to them. (176 c-179)

It is notable that Śārṅgadeva keeps in view the *lakṣya*, the prevalent practice of his time, in devoting his attention and space. He is not a mere compiler of available data; he is a very skilful editor too. Nevertheless, he preserves the sophistication of a modern musicologist in presenting a historical perspective by mentioning, however briefly, the obsolete forms as well. This speaks volumes for his ability of combining brevity of expression with the perspective, details and the lucidity of presentation.

(viii) एकतालीप्रबन्धः

द्विरुद्ग्राहो ध्रुवोऽपि द्विराभोगध्रुवको ततः ।
गीत्वा न्यासो यत्र सा स्यादेकताल्येकतालिका ॥१८०॥
अस्यामालापमात्रेण केचिदुद्ग्राहमूचिरे ।

इत्येकतालीप्रबन्धः

॥ इति सूडप्रबन्धनिरूपणम् ॥

(viii) *Ekatālī-prabandha:* (180-181 b)

Wherein *udgrāha* and *dhruva* are sung twice followed by *ābhoga* and *dhruva* once and then the ending,[1] it is *ekatālī* composed in *ekatāla*.[2] According to some, the *udgrāha* in this (song) is to be sung in *ālāpa* only.[3] (180-181 b)

तृतीयप्रकरणम्

आलिप्रबन्धाः

(i) वर्णप्रबन्धः

द्विरुद्वर्णतालेन वर्णः कर्णाटभाषया ॥१८१॥
तालत्रैविध्यतस्तस्य त्रैविध्यं गदितं बुधैः ।

[1]*Nyāsa* (the completion of the song) is not indicated explicitly in the text. 'K' says, "since *dhruva* is near at hand, it has to be done with *dhruva*" probably that is so in most of the cases, but 'S' places it in *udgrāha* expicitly ruling out *ābhoga* and *dhruva*.

[2]Name of *tāla*.

[3]The implication is that verbal text is not used. However, as 'K' infers, it also implies that according to the first opinion verbal text is necessary in *udgrāha*.

Section 3

Āli-prabandha-s

(i) *Varṇa-prabandha:* (181 c-182 b)

Varṇa is composed in the *Karṇāṭa* language with *biruda-s* (panegyrics) set to *varṇa tāla*. It is declared by the experts to be threefold according to the three variations of its *tāla*.[1] (181 c-182 b)

(ii) वर्णस्वरप्रबन्धः

स्वरैः पाटैः पदैस्तेनैं रचना वाञ्छितक्रमात् ॥१८२॥
यस्य स्यात्तेनकैर्न्यासः स वर्णस्वर उच्यते ।
स्वरादेराविधिन्यासभेदादेष चतुर्विधः ॥१८३॥

(ii) *Varṇa-svara-prabandha:* (182 c-183)

The (*prabandha*) that is composed with *svara-s* (solfa-syllables), *pāṭa-s* (instrumental syllabic sounds) *pada-s* and auspicious words (*tenaka-s*) placed in any order at will, is called *varṇa-svara*. It is fourfold according to the distinction of the *svara*[2] etc. being the first (part) of the composition,[3] (182 c-183)

Having characterised the *sūḍa-prabandha-s*, now the author proceeds to describe the characteristic features of the *prabandha-s* that are known as *āli-krama prabandha s*. He commences with *varṇa*.

(iii) गद्यप्रबन्धः

गद्यं निगद्यते छन्दोहीनं पदकदम्बकम् ।
तत् षोढोत्कलिका चूर्णं ललितं वृत्तगन्धि च ॥१८४॥
खण्डं चित्रं च तेषां च प्रभवः सामवेदतः ।

[1] *Varṇa-tāla* with its there variations will be described in Chapter V.

[2] The four *aṅga-s* (integeral parts) *svara, pāṭa, pada* and *tena*. *Nyāsa* in this context does not mean the ending, but the placement of different *aṅga-s*.

[3] That is, the first varieties would be composed with *svara* in the beginning, the second with *pāṭa* in the beginning, the third with *pada* in the beginning and the fourth with *tanaka* in the beginning, there being no rule fixing the position of the remaining three in each case.

(iii) *Gadya-prabandha:* (184-198)

Gadya (lit. prose) is said to be a non-metrical composition of words.[1] It is sixfold viz. *utkalikā, cūrṇa, lalita, vṛttagandhi, khaṇḍa* and *citra*. They have originated from the *Sāmaveda*. (184-185 b)

(क) गद्यभेदाः

(१) उत्कलिका

गातव्योत्कलिका वीरे रक्ता रुद्राधिदेवता ॥१८५॥
गौडीयरीतिरुचिरा वृत्तिमारभटीं श्रिता ।

(a) Variations of *gadya:* (185 c-192 b)

(1) *Utkalikā*—To be sung in the context of heroism, *utkalikā* is red (in colour) and is presided by Śiva.[2] Beautified by *gauḍi riti*, it is composed in *ārabhaṭi vṛtti*. (185 c-186 b)

(२) चूर्णम्

चूर्णं शान्ते रसे पीतं गातव्यं ब्रह्मदैवतम् ॥१८६॥
वैदर्भरीतिसंपन्नं सात्वतीं वृत्तिमाश्रितम् ।

(2) *Cūrṇa*—To be sung in (the context of) the sentiment (*rasa*) of tranquillity, *Cūrṇa* is of yellow (colour), has *Brahmā* for its presiding deity, is couched in *vaidarbhi riti* and depends on *sāttvati vṛtti*. (186 c-187 b)

(३) ललितम्

सितं मदनदैवत्यं शृङ्गाररसरञ्जितम् ॥१८७॥
ललितं कैशिकीं वृत्तिं पाञ्चालीं रीतिमाश्रितम् ।

(3) *Lalita*—Sparkling white, with cupid for its presiding deity, *lalita* is saturated in the sentiment of conjugal love and is composed[3] in *kaiśikī vṛtti* and *pāñcāli riti*. (187 c-188 b)

[1] *Pada-kadambakam* lit. a cluster of words.

[2] Rudra is a name of Śiva.

[3] *Āśritam* lit. 'depends upon'.

(४) वृत्तिगन्धि

वृत्तगन्धि रसे शान्ते पीतं च मुनिदैवतम् ॥१८८॥
पाञ्चालरीतौ भारत्यां पद्यभागविमिश्रितम् ।

(4) *Vṛttagandhi* is (employed) in the sentiment of tranquillity, is yellow, has *muni* (sage) for its presiding deity and is set in *pāñcāli rīti* and *bhāratī* (*vṛtti*) composed with a mixture of verse portion.[1] (188 c-189 b)

(५) खण्डम्

खण्डं गणेशदैवत्यं सात्वतीं वृत्तिमाश्रितम् ॥१८९॥
श्वेतं हास्यकृदारब्धं वैदर्भीभङ्गिसंभवम् ।

(5) *Khaṇḍa* has Gaṇeśa as the presiding deity, is composed in *Sāttvatī vṛtti*, is white and arises with the beauty of *vaidarbhī* (*rīti*) oriented in (the sentiment of) mirth. (189 c-190)

(६) चित्रम्

शृङ्गारे वैष्णवं चित्रं चित्रकैशिकवृत्तिजम् ॥१९०॥
वैदर्भ्या रचितं रीत्या नानारीतिविचित्रया ।

(6) *Citra* is (employed) in (the sentiment of) conjugal love, has Viṣṇu for its deity, arises from the variegated[2] *kaiśikī vṛtti*, is composed in *vaidarbhī rīti*, picturesque by (the touch of) different *rīti-s*. (190 c-191 b)

(७, ८) वेणी, मिश्रञ्च

वेणी मिश्रमिति प्राहुरन्ये भेदद्वयं परम् ॥१९१॥
वेणी सर्वैः कृता मिश्रं चूर्णकैर्वृत्तगन्धिभिः ।

(7, 8) Two other varieties viz. *veṇī* and *miśra* are said to be there.[3] *Veṇī* is produced by all (the above six) and *miśra* by *cūrnaka* and *vṛtta-gandhi*. (191 c-192 b)

[1] As a general rule *gadya prabandha* is primarily a non-metrical composition.

[2] 'K' elucidates that in this case *kaiśikī* is variegated by the intermingling of other *vṛtti-s* such as *bhāratī* etc.

[3] 'S' opines that the author is presenting another view according to which these two other varieties are also recognised.

(ख) षड्गतय:

द्रुता विलम्बिता मध्या द्रुतमध्या तथा परा ॥१९२॥
गतिर्द्रुतविलम्बा स्यात् षष्ठी मध्यविलम्बिता ।
इति गद्यस्य षट् प्रोक्ता गतय: पूर्वसूरिभि: ॥१९३॥
लघुभिर्बहुलैरल्पै: समैराद्यत्रयं क्रमात् ।
पृथग्लत्वे मिथस्तु लगैस्तद्वत् परं त्रयम् ॥१९४॥
प्रत्येकं गतिषट्केन षट्त्रिंशद्गद्यजा भिदा: ।

(b) The six speeds (*gati-s*) of *gadya:* (192 c-195 b)

Six speeds pertaining to *gadya* (*prabandha*) have been spoken of by the ancient seers viz. fast, slow, middle, fast-middle, and then fast-slow and middle-slow, the sixth.[1] (192 c-193)

The first three (of these) are (achieved) respectively by many *laghu-s*, a few *laghu-s* and equitable *laghu-s*.[2] When *laghu-s* and *guru-s* are arranged separately, (the result is) the same.[3] The other three[4] (respectively) are (achieved) by the mixture of *laghu-s* and *guru-s*.[5] Thus, each one of them[6]

[1] The six speeds (*gati-s*) pertain respectively to the six varieties of *gadya* i.e., fast (*druta*) for *utkalikā*, slow (*vilambita*) for *cūrṇa*, middle (*madhya*) for *lalita* and so on as pointed out by 'S', and as it can be inferred from the numbering of the last one.

[2] That is by compressing many *laghu-s* (the unit measures) *druta* (fast) speed is gained which is employed in *utkalikā*; by spreading the time units to a few *laghu-s* slow tempo is gained which is applicable to *cūrṇa*, and by balancing the division of time equitably i.e. neither too slow nor too fast, we get the middle speed which is employed in *lalita*. 'K' significantly remarks that the incidence of *guru* in these should be understood in relation to that of *laghu*, i.e. the fast tempo is gained by many *laghu-s* and few *guru-s*, the slow tempo is achieved through few *laghu-s* and many *guru-s* and middle tempo is obtained with equal number of *laghu-s* and *guru-s*.

[3] The other three speeds viz. fast-middle, fast-slow and middle slow.

[4] The purport is that while the first three speeds viz. fast, slow and middle can be obtained both ways i.e by arranging the *laghu-s* and *guru-s* separately as also by arranging them together, the last three viz. fast-middle, fast-slow, and middle-slow can only be achieved by the mixture of *laghu-s* and *guru-s*. *Tadvat* of the text informs that even while one wishes to obtain the first three speeds by arranging the *laghu-s* and *guru-s* separately, one has to do so by observing their ratio, as indicated earlier.

[5] The two commentators differ in their interpretation of verse 194 c d. According to 'K', the purport is that, "In the first half, having employed all the *laghu-s*, if in the second half *laghu-s* and *guru-s* are used equitably mixed as before, it becomes *druta-madhya* i.e. fast-middle speed. But if having employed all *laghu-s* in the first half, only *guru-s* are used in the second it becomes *druta-vilambita* i.e. middle-slow speed. Similarly, having in the first half used *guru-s* and *laghu-s* equitably, if in the other half only *guru-s* are used, it becomes *madhya vilambita* i.e. middle-slow speed." According to 'S' "*pṛthaksthitair-laghubhirvṛttagandhi*, by *guru-s* standing separately it is *khaṇḍa*, and by the mixed ones it is *Citra*." Obviously he does not elaborate.

[6] That is, each one of the six varieties beginning with *utkalikā*.

being sixfold on account of variation in speed, there are thirty-six varieties of *gadya* (*prabandha*). (194-195 b)

(ग) गद्यप्रबन्धानां सामान्यलक्षणानि

प्रणवाद्यमतालं च गमकैरक्षरैर्युतम् ॥१९५॥
वर्णैश्चातालशब्दानां स्वरैरन्तेऽन्तरान्तरा ।
प्रबन्धाङ्गं सतालं च पदबन्धं पृथक् ततः ॥१९६॥
द्विर्गीत्वा गीयते यत्र प्रयोगोऽपि विलम्बितः ।
गातृनाम सतालं च सतालं वर्ण्यनाम च ॥१९७॥
विलम्बितेन मानेन पुनरप्यविलम्बितम् ।
गीत्वा विलम्बितालेन न्यासो गद्यं तविष्यते ॥१९८॥

(c) Common characteristic features of *gadya-prabandha-s:* (196 c-198)

Wherein the *udgrāha*[1] is commenced with (the singning of) *oṁkāra*,[2] and being devoid of *tāla*, it is enriched by all the *gamaka-s*[3] (shakes) and *varṇa-s*[4] (patterns of tonal movement) interspersed by (solfa) notes at the end of words not set to *tāla*, followed by a couple of *pada-s* bearing the name of the *prabandha* and set in *tāla*, each of which is sung twice, as also the *prayoga*[5] in the slow tempo; and wherein this is followed by singing in *tāla*, the names of the singer[6] and the hero[7] in slow tempo and then

[1] 'S' reads *prabandhāṅkam* instead of *prabandhāṅkam* and interprets it as the *udgrāha*. His interpretation has been followed in rendering the text into English. 'K' also thinks that the portion without *tāla* is to be taken as *udgrāha*, the two *pada-s* with *tāla* as *dhruva* and *prayoga* etc. with *tāla* as *ābhoga*.

[2] *Praṇava* is another name for *oṁkāra*.

[3] 'K' elucidates that all types of *gamaka-s* such as *tirīpa* etc. are meant.

[4] 'K' elucidates that the four *varṇa-s* (pattern of tonal movement) viz. *sthāyī* (steady) etc. are meant. His interpretation has been followed in the translation. But 'S' interprets *varṇa* in the sense of "syllables of the words of *pada* (*padākṣaraiḥ yuktam*)".

[5] *Prayoga* is defined by 'S' as *gamaka-sandarbha* i.e. a piece full of *gamaka-s* (shakes). 'K' points out that the use of indeclinable *api* in 117 b rendered as 'as well' in the translation indicates that the *prayoga* too is composed in the same *tāla* as the two *pada-s* spoken of earlier, and that they too are set in the slow tempo like it.

[6] *Gātṛ*, lit. singer, is also the composer as pointed out by 'K' in this context. He says that this may be set in the same *tāla* as that of *prayoga* but in a different tempo, or in another *tāla* altogether.

[7] *Varṇya* is interpreted by 'S' as *nāyaka* or the hero. Lit. *varṇya* means the object of description.

repeated in the fast tempo,[1] ending with the *tāla* associated with the slow tempo,[2] it is said to be *gadya*. (195 c-198)

(iv) कैवाडप्रबन्धः

पाटैः स्यातां ध्रुवोद्ग्राहौ कैवाडे न्यसनं ग्रहे ।
सार्थकैरर्थहीनैश्च पाटैः स द्विविधो मतः ॥१९९॥
स शुद्धैर्मिश्रितैः पाटैः शुद्धो मिश्र इति द्विधा ।

इति कैवाडप्रबन्धः ।

(iv) *Kaivāḍa-prabandha:* (199-200 b)

The[3] *udgrāha* and *dhruva* in *kaivāḍa*[4] are (constituted) by *pāṭa-s* (instrumental syllabic sounds), while the ending (*nyāsa*) is (done) in *udgrāha*.[5] It is considered to be twofold according to the *pāṭa-s*[6] being meaningful

[1] *Avilam'bitam* lit 'not slow', may include the middle tempo as well, but 'K' thinks that fast is suggested. 'K' also opines that it is not clear what is indicated to be repeated, and hence he concludes that the entire *prabandha* is to be repeated. However 'S' thinks that the names of the singer and the hero only are meant to be repeated.

[2] 'K' thinks that since the *tāla* associated with the first two (which constitute *dhruva*) was in slow tempo, the ending (third) has to be done in that same *tāla*.

[3] The text mentions *dhruva* first due to the exigency of metre, but as 'K' points out, since the song cannot commence without *udgrāha*, it has to be mentioned first. It has therefore been put in due order.

[4] 'K' elucidates the significance of the name *kaivāḍa*. He says, "since *kaivāḍa* is dominated by *kara-pāṭa-s* (to be defined in chapter VI) it is named by a vernacular word that produces the same impact in spirit."

[5] *Graha* of the text is identified by 'S' and 'K' as the *udgrāha* since *graha* is that with which one commences. But in this context, it is not to be confused with the initial note.

[6] 'K' seems to interpret that each of the two varieties of *kaivāḍa* is further of two types—*śuddha* and *miśra*, yielding four in all. But 'S' thinks that, "the meaningful sound syllables (*pāṭa-s*) constitute the first variety and the meaningless sound syllables make for the second, and it is the latter (the second one) which is of two types i.e., composed purely of *pāṭa-s* (*śuddha*) and composed of *pāṭa-s* mixed with the six (*aṅga-s* or integral parts) such as *svara* etc."

On the other hand the purity (*śuddhatva*) of *pāṭa-s* is understood by 'K' in quite different terms. He says, "Purity of *pāṭa-s* consists in the sound syllables produced by the mouth and the instruments, not being mixed together; if they get mixed, the *pāṭa-s* become *miśra* (mixed). The *pāṭa-s* however are the sound syllables that represent the strokes on an instrument. Thus, what has been said by 'K' as quoted above, seems to be relevant in the context of a performance where only the singer can sing the *pāṭa-s* and the instrument may or may not produce them at the same time; but so far as the text is concerned, it can hardly be applicable.

and meaningless. That[1] (again) is twofold *śuddha* and *miśra* (constituted) respectively by unmixed (*śuddha*) and mixed *pāṭa-s*. (199-200 b)

(v) अङ्कचारिणीप्रबन्धः

वीररौद्राधितैर्बद्धा बिरुदैरङ्कचारिणी ॥२००॥
वर्ण्यनाम्राङ्कितामोगा तालेनेष्टेन गीयते ।
वासवी कलिका वृत्ता ततो वीरवती भवेत् ॥२०१॥
वेदोत्तरा जातिमती षट्प्रकारेति सा मता ।
एकद्वित्रिचतुष्पञ्च तालाः स्युर्बिरुदानि तु ॥२०२॥
अष्टौ षोडश सद्वच्च द्वात्रिंशद् द्व्यधिका क्रमात् ।
पञ्चाशच्च चतुर्युक्तं शतमाद्यासु पञ्चसु ॥२०३॥
नियमो जातिमत्यां तु न तालबिरुदाश्रयः ।

इत्यङ्कचारिणीप्रबन्धः ।

(v) *Aṅkacāriṇī-prabandha:* (200 c-204 b)

Aṅkacāriṇī is composed in any choice *tāla* with *biruda-s*[2] (panegyrics) based on the sentiments of heroism[3] and wrath,[4] with its *ābhoga* indicating the name of the hero.[5] It is considered to be of six varieties viz. *vāsavī*, *kalikā*, *vṛttā*, *vīravatī*, *vedottarā* and *jātimatī*. The first five of these are respectively associated with one, two, three, four and five *tāla-s* and also

[1]'That' may refer either to the twofold *kaiśāda* as interpreted by 'K', or to the second variety thereof viz., the meaningless *pāṭa-s* which alone are considered to be two-fold according to 'S' viz , *śuddha* and *miśra*.

[2]The panegyrices, as pointed out by 'K', have specifically to be based on the *vira* and *raudra rasa-s* i.e. the sentiments of heroism and wrath, and not on any others, their scope being so restricted.

[3]'K' opines that three types of *vira* (valour) are implied in this context viz., *dāna-vira* (valiant in philanthropy), *dayā-vira* (valiant in compassion), and *yuddha-vira* (valiant in battle). Obviously, he has not taken into account the fourth variety of *vira* that is traditionally accepted viz. *dharma-vira* (valiant in virtue).

[4]*Raudra* of the text.

[5]'K' thinks that the names of the *vāggeyakāra* and *prabandha* too are implied.

with eight, sixteen, thirty-two, fifty-two and one hundred four *biruda-s*.[1] There is no regulation of *tāla* and *biruda* in *jātimatī*. (200 c-204 b)

(vi) कन्दप्रबन्धः

(क) लक्षणम्

कर्णाटविषयैः पाटैर्बिरुदैस्तासवर्जितः ॥२०४॥
आर्यागीतौ रसे वीरे कन्दः स्यात् पाटमुद्रितकः ।

(vi) *Kanda-prabandha-s:* (204 c-209 b)

(a) Characteristic features:

Kanda is composed of *pada-s* of *Karṇāṭa* and other[2] languages with *pāṭa-s*[3] and *biruda-s*;[4] it is devoid of *tāla*,[5] is sung in *āryāgīti*,[6] depicts heroism[7] and ends with *pāṭa-s*.[8] (204 c-205 b)

[1]The five varieties of *aṅkacāriṇī* will be composed as under:

S. No.	Name of the variety	No. of tāla-s	No. of biruda-s
1.	*Vāsavī*	1	8
2.	*Kalikā*	2	16
3.	*Vṛttā*	3	32
4.	*Vīrāvalī*	4	52
5.	*Vedottarā*	5	104

[2]*Ādi* of the text is indicative of other regional languages *Kanda* is sung in what may be called *deśī bhāṣā-s*.

[3]The sound syllables of instruments.

[4]The panegyrics.

[5]'K' observes that though *kanda* is said to be devoid of *tāla* (*tālasvarūpeṇa śūnyaḥ*) it does not mean that it is devoid of the regulation of *tāla* (*na tālaniyama-śūnyaḥ*). The difference between *tālasvarūpa* and *tāla-niyama* is not elucidated by him.

[6]*Āryāgīti* is not any of the *gīti-s* spoken of in chapter I or II i.e. the *pada* or *svara gīti-s*; it is the name of a metre in which the first half is equal to the second one. It has also to be distinguished from *āryā* metre which has 30 *mātrā-s* in the first half and 28 in the second, in so far as this has 30 *mātrā-s* each in both of its halves. 'K' elucidates that, "In such an *āryā-gīti*, the *udgrāha* may be done in the first half, singing the *pada-s*, and *dhruva* may be executed in the second half, singing *pāṭa-s* and *biruda-s*."

[7]*Vira* implies valour.

[8]'K' elucidates that the ending has to be made after having commenced the second half with *pāṭa-s*.

(ख) भेदाः

पवनो रविसंज्ञश्च धनदो हव्यवाहनः ॥२०५॥
सुरनाथः समुद्रश्च वरुणः शशिशंसकौ ।
मधुमाधवनामानौ ततोऽपि मकरध्वजः ॥२०६॥
जयन्तो मधुपश्चाथ शुकसारसकेकिनः ।
हरिश्च हरिणो हस्ती कादम्बः कूर्मको नयः ॥२०७॥
विनयो विक्रमोत्साहौ धर्मार्थौ[1] काम इत्यमी ।
एकोनत्रिंशदाख्याताः कन्दभेदाः पुरातनैः ॥२०८॥
त्रिंशाद् गुरोरार्द्धगुरोः क्रमादेकैकभङ्गतः ।

इति कन्दप्रबन्धः ।

(b) Varieties of *Kanda:*

Twenty-nine varieties of *kanda* are mentioned by the ancients viz. *pavana, ravi, dhanada, havyavāhana, suranātha, samudra, varuṇa, śāśi, śaśa, madhu, mādhava, makaradhvaja, jayanta, madhupa, śuka, sārasa, kekī, hari, hariṇa, hasti, kadamba, kūrma, naya, vinaya, vikrama, utsāha, dharma, artha* and *kāma*; these are formed respectively by the progressive breaking[1] of one *guru* from the thirtieth to the second, one by one. (205 c-209 b)

(vii) हयलीलाप्रबन्धः

हयलीलेन तालेन हयलीला द्विधा च सा ॥२०९॥
गद्यजा पद्यजा चेति पद्यजा तु चतुर्विधा ।
पूर्वार्धमुत्तरार्धं वा द्वे वा तालपुटं यदि ॥२१०॥
आर्यायाः स्युस्तदा तिस्रश्चतुर्थी स्वादिमे वले ।
स्वरैः पदैस्तु बिरुदैः सतालैं रचिता मता ॥२११॥
केचित्तु हयलीलेन छन्दसा तां विदुर्बुधाः ।

इति हयलीलाप्रबन्धः ।

[1]Breaking of *guru-s* signifies the process in which the *guru-s* are split into their constituent *laghu-s*.

(vii) *Hayalīla-prabandha:* (209 c-212 b)

Hayalīla[1] is composed in *hayalīla tāla*[2] and it is twofold viz. *gadyaja*[3] and *padyaja*.[4] *Padyaja*, is however, fourfold. Three are (formed) respectively, when the first half of *āryā*[5] or the second half of it or both of the halves are associated with *tāla*,[6] while in the fourth the first half is composed in *tāla* with *svara-s*, *pada-s* and *biruda-s*.[7] Some of the experts, however, know it as (associated) with *Hayalīla* metre.[8] (209 c-212 b)

(viii) गजलीलाप्रबन्धः

तालेन गजलीलेन गजलीला निगद्यते ॥२१२॥
छन्दोहीनेतरल्लक्ष्म हयलीलागतं मतम् ।

इति गजलीलाप्रबन्धः ।

(viii) *Gajalīla-prabandha:* (212 c-213 b)

Gajalīla is said to be (set) in *gajalīka tāla*. Apart from (the specification with regard to) the metre, it follows the characteristics of *hayalīla* in all other respects.[9] (212 c-213 b)

(ix) द्विपदीप्रबन्धः

शुद्धा खण्डा च मात्रादिः संपूर्णेति चतुर्विधा ॥२१३॥
द्विपदी करुणाख्येन तालेन परिगीयते ।

[1]*Haya-līla* lit. 'the sport of the horse', seems to be a metaphorical expression.

[2]*Hayalīla tāla* is also known as *turaga-līla*, *turaga* as well as *atva* being the synonyms of *haya*. It will be defined in Chapter V.

[3]*Gadyaja* lit. 'arising out of prose'.

[4]*Padyaja* lit. 'arising out of verse'. *Padya* is defined as 'that (composition) which is organised into stanzas or feet (*pāda*)'.

[5]Obviously *hayalīla prabandha* is ordinarily composed in *āryā* metre.

[6]The implication is that the other half remains devoid of *tāla*, as pointed out by 'K'.

[7]*Svara-s* (notes), *pada-s* and *biruda-s* (panegyrics) are the *anga-s* (integral parts) of *prabandha*.

[8]This metre is alternatively used and is constituted of na, ja, bha, ja, bha, ja, bha *guru-s* and *laghu* and *guru* in a *pāda* (foot), as elucidated by 'K'. The purport is that the four varieties are formed as stated above excepting that instead of *āryā*, *hayalīla* is employed.

[9]*Gajalīla* differs from *Hayalīla*, as explained by 'K', only in so far as it cannot be set in *hayalīla* metre; in every other respect it resembles *hayalīla*, and thus is fivefold. 'S' too supports this interpretation.

पादे छः पञ्च भा गोऽन्ते जौ स्तः षष्ठद्वितीयकौ ॥२१४॥
चतुर्भिरीदृशैः पादैः शुद्धा द्विपदिकोच्यते ।
अर्धान्तेऽन्ये स्वरानाहुः खण्डा स्याच्छुद्धयार्धया ॥२१५॥
षष्ठेनैकेन गुरुणा मात्राद्विपदिका मता ।
ज्ञेया शुद्धैव संपूर्णा गुरुणान्तेऽधिकेन तु ॥२१६॥
पुनश्चतुर्भा द्विपदी मानवी चन्द्रिका धृतिः ।
तारेति मानवी छेन तद्वयेन कृताङ्घ्रिका ॥२१७॥
पद्वयं तगणश्चान्ते लगौ चेच्चन्द्रिका मता ।
छगणेन चतुर्मात्रैस्त्रिभिश्च धृतिरुच्यते ॥२१८॥
तारा छेन चतुर्भिश्च यगणैरन्तिमे गुरौ ।

इति द्विपदीप्रबन्धः ।

(ix) *Dvipadī-prabandha-s:* (213 c-219 b)

Dvipadī, which is sung with the *tāla* called *karuṇa*,[1] is fourfold viz. *śuddhā*, *khaṇḍā*, *mātrā* and *sampūrṇā*. (213 c-214 b)

Śuddhā dvipadī is composed in four *pada-s* (steps) each comprising a *cha*[2] (*gaṇa*), five *bha*[3] (*gaṇa-s*) with a *guru* in the end and *ja*[4] (*gaṇa*) in the second and the sixth (place).[5] Others[6] introduce (solfa) notes at the end of the (first) half.[7] (214 c-215 c)

Khaṇḍā is composed of half the *śuddhā*.[8] If the sixth (*gaṇa*) is substituted by one *guru* it is said to be *mātrā-dvipadī*. *Śuddhā* is itself known as *sampūrṇā* if augmented by one *guru* towards the end.[9] (215 d-216)

Dvipadī is again[10] fourfold viz. *mānavī*, *candrikā*, *dhṛti* and *tārā*. *Mānavī*

[1] *Karuṇa* will be defined in Chapter V.
[2] *Cha* is a *mātrā gaṇa* of six *mātrā-s* (units).
[3] *Bha* is a *varṇa-gaṇa* with *guru* in the beginning.
[4] *Ja* has *guru* in the middle.
[5] Thus, the *pāda* will consist of a *cha* (*-gaṇa*), a *ja* (*-gaṇa*), five *bha* (*-gaṇa-s*) a *ja-gaṇa* and a *guru* in the end. And *śuddhā* has four such *pāda-s*.
[6] That is, some other masters. Obviously Śārṅgadeva does not contribute to this view.
[7] That means after singing two *pāda-s*.
[8] This is the literal translation of the text and 'S' interprets accordingly that *khaṇḍā* is composed of two *pāda-s* of *tad bhādṛipadī*. But 'K' elucidates the purport differently. He says, "Of the four *pāda-s* mentioned above, if the first two are composed as per the rule laid down and the last two are not governed by it, then it becomes *khaṇḍā*." However, the name *khaṇḍā* literally means 'partly executed.'
[9] 'K' interprets this as the augmentation of every *pāda* by one *guru*.
[10] 'Again' denotes another classification.

is (composed) by a *cha* (*-gaṇa*)[1] and two *ta* (*-gaṇa-s*)[2] in a *pāda*.[3] If it[4] has two *pa* (*-gaṇa-s*)[5] and a *ta* (*-gaṇa*)[6] ending with a *laghu* and a *guru*, it is said to be *candrikā*. With a *cha* (*-gaṇa*) and three (*-gaṇa-s*) of four *mātrā-s*,[7] it[8] is called *dhṛti*. *Tārā* has one *cha* (*-gaṇa*), four *ya* (*-gaṇa-s*) and a *guru* at the end (of each *pāda*).[9] (217-219 b)

(x) चक्रवालप्रबन्धः

पूर्वपूर्वाक्षरव्राते योऽन्त्यो वर्णचयः स चेत् ॥२१९॥
उत्तरोत्तर संधावौ चक्रवालस्तदोच्यते ।
गद्यपद्यप्रभेदेन स द्विधा गदितो बुधैः ॥२२०॥

इति चक्रवालप्रबन्धः ।

(x) *Cakravāla-prabandha:* (219 c-220)

If the group of the last syllables[10] of the preceding word[11] is also the beginning of the succeeding word,[12] in a series,[13] it is called *cakravāla*. It is declared by the wise to be twofold viz. *gadya* (prose) and *padya* (verse). (219 c-220)

(xi) कौञ्चपदप्रबन्धः

पदैः स्वरैः कौञ्चपदः प्रतितालेन गीयते ।
स्वरन्यासः स तन्नाम्ना छन्दसा मुक्तकोऽथवा ॥२२१॥

इति कौञ्चपदप्रबन्धः ।

[1] *Cha* is the *gaṇa* of six *mātrā-s*.
[2] *Ta*, as pointed out by 'K' in this context refers to the *varṇa-gaṇa* of five *mātrā-s* with a *laghu* in the end.
[3] 'K' reminds us that it has four *pāda-s*.
[4] That is, if a *pāda* has such and such . . . .
[5] *Pa-gaṇa* has five *mātrā-s*.
[6] 'K' opines that there too it is a *varṇa gaṇa*.
[7] That is either *bha-gaṇa* or *ja-gaṇa*.
[8] It is implied that this is the measure of one *pāda* only.
[9] 'Of each *pāda*" is implied by the text *kṛtāṅghrika* in 217 d above as pointed out by 'K', who also says that even though it has four *pāda-s*, the name *dvipadī* (having two feet) is significant as the composition is divided into two parts.
[10] *Varṇacayaḥ* of the text literally means a group of *varṇa-s* i.e. letters.
[11] 'K' interprets *akṣaravrāta* (lit. a group of letters) as *padam* i.e. a word.
[12] Similarly *saṅgha* is also interpreted as *pada*, a word.
[13] The repetition of *pūrva* and *uttara* in the text, as pointed out by 'K', gives the impression of a series of words.

(xi) *Krauñcapada-prabandha:* 221

Krauñcapada is sung with *svaras* (solfa notes) and *pada-s*[1] set to *pratitāla*.[2] It has its ending with *svara*[3] and is (composed) in *krauñcapada* metre or it is non-metrical.[4] (221)

(xii) स्वरार्थप्रबन्धः

यत्र स्वराक्षरैरेव वाच्यितोऽर्थोऽभिधीयते ।
स स्वरार्थो द्विधा शुद्धो मिश्रस्तैः शुद्धमिश्रितैः ॥२२२॥
ग्रहन्यासोऽस्य भूयोऽसौ सप्तधैकाविधैः स्वरैः ।
क्रमोत्क्रमाभ्यां बहुशो भिद्यन्ते द्विस्वरादयः ॥२२३॥

इति स्वरार्थप्रबन्धः ।

(xii) *Svarārtha-prabandha:* (222-223)

Wherein the desired meaning is expressed through the note-names[5] themselves, that is *svarārtha*. It is twofold viz. *śuddha* and *miśra*, (composed) with standard and mixed[6] (notes). It ends in *graha*.[7] Again[8] it is

[1] *Svara* and *pada* constitute the integral parts (*aṅga-s*) of *prabandha*. 'K' elucidates that here *udgrāha* has to be done with solfa notes and *dhruva* with *pada*, and accordingly they have been placed in this order in the English version.

[2] *Pratitāla* is defined by 'K' as having a *laghu* and two *druta-s*. This will be dealt with in Chapter V.

[3] That is, as 'K' interprets it, the song is completed after *udgrāha* is taken up (again).

[4] *Krauñcapada* metre is composed by *bha, ma, sa, bha*, 4 *na-s* and a *guru* in a *pāda*: 'K' opines that *abhoga* may be done with *pada s* Alternatively, it is *muktaka* which is interpreted both by 'K' and 'S' as 'devoid of metre.'

[5] *Svarākṣara*– solfa notes *sa, ri' ga* etc. indicative of the names of the notes *ṣaḍja, ṛṣabha, gāndhāra* etc.

[6] Standard (*śuddha*) and modified (*vikṛta*) notes together.

[7] *Graha-nyāsa* of the text is interpreted by 'K' as *graha nyāsaḥ asya* i.e. its *nyāsa* (ending) is with the *graha*. Elsewhere 'K' has interpreted *graha* in the context of *prabandha s* as *udgrāha*. 'S' however reads this phrase in conjunction with the previous one and accordingly interprets that, "It is twofold *śuddha* and *miśra* according to, as in terms of *graha* and *nyasa* whether it composed with standard or mixed notes." However, 'K's' interpretation seems to be more probable and therefore the translation of the text has been based on that.

[8] 'K' says *bhūyaḥ* (again) indicates that each of the two varieties viz. *śuddha* and *miśra* is sevenfold.

sevenfold viz. (composed) with one to seven notes.[1] Of these the bi-tones[2] and others are further divided into many[3] varieties by the alternation of their order. (222-223)

(xiii) ध्वनिकुट्टनीप्रबन्धः

ध्रुवोद्ग्राहौ भिन्नतालौ मण्ठककङ्कालवर्जितौ ।
यस्यां समासु मात्रासु यतिर्मेलापको न च ॥२२४॥
तालद्वयेन सा गेया ढेङ्कीवद् ध्वनिकुट्टनी ।

इति ध्वनिकुट्टनीप्रबन्धः ।

(xiii) *Dhvanikuṭṭanī-prabandha:* (224-225 b)

Wherein *dhruva* and *udgrāha* are set in different *tāla-s*[4] but not in *manṭha* and *kaṅkāla*, and the *yati*[5] (caesura) is of equal measure and there is no *melāpaka*, it is *Dhvanikuṭṭanī*, sung in two *tāla*-s like *dheṅkī*.[6] (224-225 b)

(xiv) आर्याप्रबन्धः

(क) लक्षणम्

अर्धान्ते चरणान्ते वा स्वरान् न्यस्यार्थमाविमम् ॥२२५॥
द्विरार्याछिन्नसो गीतं सकृद्गीतं वलान्तरम् ।
यत्राभोगे गातृनाम सार्या स्याद् ग्रहमुक्तिका ॥२२६॥

[1] Here the meaning of the song is expressed through the words constituted of solfa syllables. The purport is that if one note-name e.g. *sa* when expressive of a certain meaning is used, it becomes one variety; similarly, when two notes are so used it becomes another variety and so on till seven notes produce seven varieties. That is how it is elucidated by 'K'.

[2] 'K' points out that since these varieties are mixed, they must need at least two notes to reverse their order.

[3] These varieties cannot properly be counted as they are too numerous. The purport is that since they are not well known in practice, they are not being defined in detail.

[4] That is, the *tāla* employed in *udgrāha* should not be used in *dhruva* and vice versa.

[5] 'K' takes *yati* in the sense of *paḍavirati* i.e caesura, which according to the text, he says should be of equal number of *mātrā-s* (unit measures). But 'S' interprets *yati* as, *yati tāla* to be employed with equal *mātrā-s* (unit measures). But, since the author has already spoken of *tāla* in the previous line barring *manṭha* and *kaṅkāla*, it is less likely that 'S' may be right in his interpretation.

[6] 'K' elucidates that as *Dheṅkī* is sung alternatively with two *tāla-s* in two different tempos (cf. 146 ante), so also *dhvanikuṭṭanī* is to be sung.

(xiv) *Āryā-prabandha:* (225 c-231 b)

(a) Characteristic features of *Āryā:*

Having delineated the (solfa) notes at the end of the (first) half or of the *pāda* (of *āryā*), wherein the first half of the *āryā* metre is sung twice and the other half is sung once, the name of the singer[1] being in the *ābhoga*, it is *āryā* (*prabandha*) which ends in *graha*.[2] (225 c-226)

(ख) भेदा:

लक्ष्मी: स्याद् वृद्धिबुधी च लीला लज्जा क्षमा तथा ।
दीर्घा गौरी ततो राजी ज्योत्स्ना छाया च कान्तिका ॥२२७॥
मही मतिस्तत: कीर्तिरथ ज्ञेया मनोरमा ।
स्याद्रोहिणी विशाला च वसुधा शिवया सह ॥२२८॥
हरिणी चाथ चक्राख्या सारसी कुररी तथा ।
हंसी वधूरिति प्रोक्ता आर्या: षड्विंशति: क्रमात् ॥२२९॥
षष्ठादन्यैर्गणै: सर्वगुरुभि: प्रथमा, परा: ।
एकादिगुरुभङ्गेन क्रमाल्लक्ष्माण्यमूनि तु ॥२३०॥
छन्दोलक्षणतो ज्ञेया: शेषा भूरितरा भिदा: ।

इत्यार्याप्रबन्ध: ।

(b) Varieties of *Āryā:*

There are twenty-six varieties of *āryā* respectively called *lakṣmī*, *vṛddhi*, *buddhi*, *līlā*, *lajjā*, *kṣamā*, *dīrghā*, *gaurī*, *rājī*, *jyotsnā*, *chāyā*, *kānti*, *mahī*, *mati*, *kīrti*, *manoramā*, *rohiṇī*, *viśālā*, *vasudhā*, *śivā*, *hariṇi*, *cakrā*, *sārasī*, *kurarī*, *haṁsī* and *vadhū*. The first[3] (of these) is composed of *gaṇa-s* having all *guru-s* excepting the sixth[4] (*gaṇa*) and the others are (formed) by the progressive splitting of a *guru*[5] (into two *laghu-s*), such being their respective character. Its many other variations may be understood from their metrical definitions.[6] (227-231 b)

[1] 'K' reminds us that the names of the hero and the *prabandha* are also understood to be taken along with that of the singer. Though *gāṭṛ* lit. means a singer, since in this context he is not different from the composer, it is the *vāggeyakāra*, who is actually implied.

[2] *Graha* means *udgrāha*.

[3] That is, *lakṣmī*.

[4] Because, by definition the sixth *gaṇa* is either *ja-gaṇa* or *na-gaṇa* with two or three *laghu-s* respectively and therefore can not have all *guru-s*.

[5] That is, one *guru* is split in the case of *vṛddhi*, two in the case of *buddhi* and so on.

[6] *Āryā* metre has nine varieties and the author seems to refer to them.

(xv) गाथाप्रबन्ध:

आर्यैव प्राकृते गेया स्यात् पञ्चचरणाथवा ॥२३१॥
त्रिपदी षट्पदी गाथेत्यपरे सूरयो जगु: ।

इति गाथाप्रबन्ध: ।

(xv) *Gāthā-prabandha:* (231 c-232 b)

If *āryā* is sung in *prākṛta*[1] or with five feet[2] or according to other experts, with three[3] or six feet[4] (*pada-s*) it is called *gāthā*. (231 c-232 b)

Āryā-prabandha is obviously based on *āryā* metre in which the first and the third quarters must each contain 12 *mātrā-s* or syllabic instants (one being allotted to a short vowel and two to a long one) the second 18 and the fourth 15. The metre is divided in two halves, each consisting of two quarters or *pada-s*. In terms of *gaṇa-s*, the first half has seven *gaṇa-s* with a *guru* at the end. Here it is provided that the sixth of these *gaṇa-s* may either be a *ja-gaṇa* or a *na-gaṇa* with a *laghu* at the end, since by rule the odd numbers of *gaṇa-s* i.e. 1st, 3rd, 5th or 7th *gaṇa-s* canot be *jagaṇa-s*. Every *gaṇa*, in this context is of four *mātrā-s* and not of the usual three since it is a *mātrāvṛtta*. The first half is indicated as under:

SS	SS	IIS	SS	SII	ISI	IIS	S
1	2	3	4	5	6	7	*guru*

The *āryā* has nine varieties viz. *pathyā*, *vipulā*, *capalā*, *mukhacapalā*, *jaghanacapalā*, *gīti*, *upagīti* and *udgīti* apart from *āryā*. These varieties are differentiated by the arrangement of *yati-s* (pauses) and the order of *gaṇa-s*. However, the varieties that have been named here are formed in the following way. The first one i.e. *lakṣmī* it composed of (*gaṇa-s*) having all *guru-s* excepting the sixth *gaṇa* since, as explained above, it cannot have all *guru-s* in *āryā*. The rest of the varieties from 2nd to 26th are formed by

[1] *Aryaiva* ('*āryā* itself') is read by 'S' as *āryāvad* ('like *āryā*'). This, however, does not make much difference. The purport is that if a *prākṛta* composition is sung in *āryā*, it is called *gāthā* So, the inference drawn by 'K' is that *āryā* has to be sung in Sanskrit only.

[2] Alternatively, if there is no change of language in the verbal composition, then the change in the number of *pada-s* (feet) transforms *āryā* into *gāthā*. Here it is suggested that it may have five quarters or three or six. 'S' reads *pañce-ca-gaṇathavā* and accordingly, interprets the text as "alternatively, if it has five *ca-gaṇa-s*, then it is twofold viz. *tripadī* (with three quarters) and *ṣaṭpadī* (with six feet)".

[3] *Tripadī* lit. 'having three feet'.

[4] *Ṣaṭpadī* lit. 'having six feet'. When *pāda* forms a quarter or a part of the *prabandha* it has been rendered as 'step' but when it froms a quarter or part of a metre, it has been rendered as a 'foot'.

the breaking of one to 25 *guru-s* (each into two *laghu-s*) progressively. In other words, by breaking one *guru* into two *laghus*, *vṛddhi* is formed, by the breaking of two *guru-s*, *buddhi* is formed and similarly, by splitting three *guru-s*, *līlā* is formed and so on.

Here, *udgrāha* is to be sung in the first half and *dhruva* in the second half of *āryā*.

(xvi) द्विपथप्रबन्धः

(क) लक्षणम्

छन्दसा द्विपथेन स्याद् द्विपथः स्वरमुक्तिकः ॥२३२॥
तालहीनः सतालो वा,

(xvi) *Dvipatha-prabandha:* (232 c-241)

(a) General features:

Dvipatha (*prabandha*) is composed in *dvipatha* metre[1] with the ending in *svaras* (solfa notes). It is not set to *tāla* or (alternatively) may be set to a *tāla*.[2] (232 c-233 a)

(ख) भेदाः

स च ज्ञेयश्चतुर्विधः ।
स्वरैरेकोऽन्यः प्रयोगैः सोभयानुभयौ परौ ॥२३३॥
प्राकृते दोहसंज्ञोऽसौ तस्य भेदा नव त्विमे ।
सारसो भ्रमरो हंसः कुररश्चन्द्रलेखकः ॥२३४॥
कुञ्जरस्तिलको हंसक्रीडोऽप्यथ मयूरकः ।
त्रयोदशायुजि समे मात्रा द्वादश सारसे ॥२३५॥
ओजेऽङ्घ्री मनवो मात्रा भ्रमरे रवयः समे ।
मात्राः पञ्चदशायुग्मे हंसे युग्मे त्रयोदश ॥२३६॥
त्रयोदशायुजि कलाः कुररे मनवो युजि ।
ओजे कलाश्चन्द्रलेखे तिथयो रवयः समे ॥२३७॥

[1] *Dvipatha* is another name for *dodhaka* which is called *dohā* or *doha* in Prakrit. It has three *bha-gana-s* with two *guru-s* at end i.e. SII SII SII SS.

[2] Any *tāla* which is not defined or particularly indicated.

त्रयोदशायुजि कलाः कुञ्जरे तिथयः समे ।
मात्राः पञ्चदशायुग्मे तिलके मनवः समे ॥२३८॥
त्रयोदशासमे हंसक्रीडे युग्मे कलाः कलाः ।
यस्येषामर्धयोरन्ते पञ्चाविलघुभिः शिखा ॥२३९॥
तं शिखाद्विपथं प्राहुर्मयूरमपि सूरयः ।
एतेषु व्यत्ययेनापि चरणानां स्थितिर्भवेत् ॥२४०॥
भवन्त्येकादिपादानां सकृद्द्विर्गानभेदतः ।
द्विपथा भूरिभेदास्ते लक्ष्या लक्ष्येषु सूरिभिः ॥२४१॥

इति द्विपथप्रबन्धः ।

(b) Varieties of *dvipatha*:

It is known to be fourfold i.e., one is composed in notes (only),[1] the other is (formed) with *prayoga*[2] and the other two with and without both[3] respectively. (233 b-d)

This[4] called *doha* in Prakrit,[5] and these are its nine varieties: *sārasa*, *bhramara*, *haṁsa*, *kurara*, *candralekha*, *kuñjara*, *tilaka*, *haṁsakrīḍa* and *mayūra*. (234-235 b)

Sārasa has thirteen *mātrā-s*[6] in the odd and twelve in the even (feet).[7] In *bhramara* the odd[8] (feet) have fourteen[9] and the even (feet) have twelve[10]

[1] Wherein *udgrāha* and *dhruva* are composed in *svara-s* only.

[2] The second variety likewise according to 'K' (i.e. *udgrāha* and *dhruva*) is composed by *prayoga-s*. 'S', as usual, interprets *prayoga* as *gamaka*.

[3] That is, the third variety, according to 'K' is composed of both *svara-s* and *prayoga-s*, the former being used in *udgrāha* and the latter in *dhruva*. The fourth is without both i.e. devoid of *svara-s* and *prayoga-s*. 'K' infers that in the case of the fourth, *udgrāha* and *dhruva* are composed with *pada-s* (words). He also suggests that in every case *bhaga* is done with *pada-s*.

[4] This 'refers to *dvipatha*.

[5] Prakrit is an ancient language of the people of India. It is derived from Sanskrit according to some, and is a parallel tongue of the common folks according to others. However, the form in which it is available in literary works, supports the first view, since it is very closely related to Sanskrit.

[6] *Mātrā* is of one *laghu akṣara* (short syllable) in prosody but in *mārga tāla* it is of five *laghu-akṣara-s*.

[7] That is, the first and third *pāda-s* are of thirteen *mātrā-s* and the second and the fourth *pāda-s* are of twelve *mātrā-s*.

[8] As explained above, 'odd' refers to the 1st and the 3rd and 'even' to the 2nd and the 4th feet. This may be understood throughout.

[9] *Manu-s* are known to be 14. So the number 14 is thereby indicated.

[10] The suns are known to be 12 (perhaps after the twelve months of the year). So, the number 12 is thereby indicated.

mātrā-s. *Haṁsa* has fifteen in the odd and thirteen *mātrā-s* in the even (feet). In *kurara* there are thirteen *mātrā-s*[1] in the odd and twelve in the even (feet). *Candralekha* has fifteen[2] *mātrā-s*[3] in the odd and twelve in the even (feet). *Kuñjara* has thirteen in the odd and fifteen *mātrā s* in its even quarters. In the odd (feet) *haṁsakrīḍa* has thirteen *mātrā-s* and in the even feet, it has sixteen.[4] (235 c-239 b)

If in these,[5] *śikhā*[6] is (provided) to the extent of five *laghu-s* or so[7] at the end of their two halves,[8] then it[9] is called *śikhādvipatha* and also *mayūra* by the experts. The feet[10] in these can also be arranged in reverse order.[11] (239 c-240)

Many more varieties of *dvipatha* are (formed) by singing the first and other steps (*pāda-s*) once and twice and so on,[12] these should be demonstrated by the experts through practical examples. (241)

(xvii) कलहंसप्रबन्धः

छन्दसः कलहंसस्य पादैरन्ते स्वरान्वितैः ।
कलहंसः स्वरे न्यासो गेयो झम्पादितालतः ॥२४२॥
वर्णजो मात्रिकश्चेति कलहंसो द्विधा मतः ।
गद्यात्मा चेत् स्वरान् गीत्वा ततः पदनिवेशनम् ॥२४३॥

इति कलहंसप्रबन्धः ।

[1] *Kalā* refers to *mātrā*.

[2] The *tithi-s* signify the lunar days of a lunar calendar.

[3] The second *kalā* in 239 b refers to the sixteen phases of the moon. *Kalā* also means a phase of the moon. So, the number 16 is thereby indicated.

[4] These varieties of *dohā*.

[5] The idea of *śikhā* has already been introduced by the author in the context of *śikhāpadam* vide verse 126 ante But as 'K' points out and also as provided in the text, the extent of *śikhā* in this context is restricted to 5 *laghu-s* or six or even seven so as to form a part of the total length of the *pāda* concerned.

[6] 'K' interprets it as "five, six or seven, but in any case, less than a *pāda*."

[7] 'K' elucidates that it can be anywhere in-between or at the end of a *pāda*.

[8] That is, such a *dohā* which itself is a variety of *dvipatha*.

[9] The odd and the even feet.

[10] These *śikhādvipatha-s*.

[11] That is, the number of *mātrā-s* prescribed for the odd (1st odd 3rd) feet may be exchanged with that of the even (second and fourth) feet. Thus, more varieties can be created

[12] That is, if the first foot is sung once and the other feet are sung twice, it makes for one variety; if the second is sung once and the first is sung twice and so on we get another variety.

(xvii) *Kalahaṁsa-prabandha:* (242-243)

Kalahaṁsa is composed in *kalahaṁsa* metre[1] and its *pāda*-endings are set in solfa notes. It is sung with *jhampā* and such other *tāla-s*[3] and ends in *svara*.[8] (242)

Kalahaṁsa is believed to be twofold viz. based on *varṇa*[4] and depending on *mātrā-s*;[5] but if it is composed in prose,[6] the verbal text may be introduced after singing solfa notes. (243)

(xviii) तोटकप्रबन्धः

तोटकच्छन्दसा न्यस्तस्वरोऽङ्ध्रियन्ते तु तोटकः ।
ननु वृत्ते वक्ष्यमाणे पुनरुक्तोऽत्र तोटकः ॥२४४॥
सत्यं किंतु मते येषां वृत्तं वृत्ताख्यवृत्ततः ।
तन्मते तोटकस्येह नैवास्ति पुनरुक्तता ॥२४५॥

इति तोटकप्रबन्धकः ।

[1] 'K' defines *haṁsa* metre as follows, which he says is also called *kalahaṁsa*.

"In a foot of *jagatī* class with twelve syllables, if the 2nd, 4th, 6th, 7th, 10th and the 12th syllables are *guru-s* then it is called *haṁsa*. *Haṁsa* is also *kalasaṁsa*. "However, *Chandomañjarī* of Gangādāsa classifies *kalahaṁsa* under *atijagatī* i.e. *prakaraṇi* and defines it as the metre which has *sa-gaṇa*, *ja-gaṇa*, 2 *saguṇa-s* and one *guru* in one pāda, and this is illustrated as:

IIS	ISI	IIS	IIS	S
sa	ja	sa	sa	g (*guru*)

(cf. *Chandomañjarī*, pp. 67, 68—Chowkhamba Sanskrit Series no. 115, 1948)

[3] *Jhampā tāla* will be defined in chapter V. The implication of other *tāla-s*, as brought out by 'K' is that such *deśī tāla-s* that are of the same measure in terms of *mātrā-s* can be used.

[5] 'K' elucidates that the notes accociated with the first *pāda* may be sung again for a while and the song ended with them. The end here signifies the *nyāsa* of the text. *Svara* in this context signifies the solfa notes.

[4] *Varṇaja* lit. 'born of *varṇa*'. 'K' interprets *varṇaja* as *padya* (verse), but 'S' interprets it as "that which is composed of *varṇa-gaṇa-s* (syllabic groups)."

[5] *Mātrika* lit. 'pertaining to *mātrā*' is interpreted by 'K' as *gadya* (prose) and as "based on *mātrika-gaṇa-s* (unit measure groups)" by 'S'. But it seems K's interpretation is more consonant with the second line of the verse.

[6] According to 'K' if *kalahaṁsa* is composed in verse then the definition given above will apply to it; but if it is in prose then only the number of *mātrā-s* will be taken into consideration which has to be the same in both the varieties i.e. *varṇaja* and *mātrika*; however, they will not be grouped in *gaṇa-s*.

(xviii) *Toṭaka-prabandha:* (244-245)

Toṭaka is (composed) in *toṭaka* metre[1] and is laid with solfa notes at the end of the *pāda* (foot). But indeed, being included in *vṛtta*, which is presently to be defined, here, *toṭaka* seems to be[2] a repetition.[3] True, but it is not at all a repetition here, in the view of those who characterise *vṛtta* (*prabandha*) by *vṛtta* metre.[4] (2 4-245)

(xix) घटप्रबन्ध:

तेनैरर्धं द्विपद्यर्धं घटस्तेनकमुक्तिकः।
इति घटप्रबन्धः।

(xix) *Ghaṭa-prabandha:* (246 a b)

Half of *ghaṭa* is (composed) with *tena-s*[5] and half in *dvipadī*.[6] It ends with *tenaka-s*.[7] (246 a b)

[1] *Toṭaka* (metre) has four *sa-gaṇa-s* in a (quarter *pāda*) and is illustrated as:

।।ऽ	।।ऽ	।।ऽ	।।ऽ
sa	sa	sa	sa

[2] *Nanu* of the text introduces a doubt and a question which is clarified and answered by the author in the next verse. The sense of the expression "seems to be" is implied in the construction of the original text.

[3] The contention is that since by definition *vṛtta* (see verse 246 c d) can be sung by any metre, also includes *toṭaka* and therefore to speak of a *prabandha* exclusively composed in that metre is superfluous and a repetition.

[4] The objection raised in the previous verse is admitted to be valid only partially, i.e. in case *vṛtta* (*prabandha*) is allowed to be composed in any metre whatsoever. But since there is also a view, quoted by the author (vide verse 247 c d), that it should be composed in *vṛtta* metre specifically, it cannot be said to be a repetition on the part of the author since he has to accommodate every recognised viewpoint in his treatise.

That is how the author meets on, in fact, forestalls a possible objection. But 'K' points out that the objection does not really arise, for if *toṭaka* were to be considered as included or covered by *vṛtta* because it could be composed in any metre, then other *prabandha-s* based on metres such as *kanda*, *turagalila*, *krauñcapāda*, *dvipathā* etc would also be considered to be repetitions. Thus according to 'K', the objection could only be half accepted and therefore is better rejected.

[5] *Tena* is an integral part (*aṅga*) of *prabandha-s* and consists of auspicious words.

[6] 'K' points out that the expression 'half' is a relative term. Half of what? If the text is interpreted to mean that the first half consists of *tena-s*, the question is half of what? And he suggests that the answer lies in the next word i.e. half of *dvipadī*, *Dvipadī* has been defined (see 214 c d ante) as having a *cha-gaṇa* and five *bha-gaṇa-s* with a *guru* in the end in a *pāda*. So, the number of *mātrā-s* required for half of *dvipadī* composed with verbal text makes for its other half. 'K' also draws our attention to an alternative view in *dvipadi* according to which solfa notes are sung at end of the half of the *pāda* (cf. 215 c d ante). He suggests that there too such an alternative where solfa notes, though not explicitly provided, may be taken as understood.

[7] *Tenaka* is the same as *tena*

(xx) वृत्तप्रबन्ध:

छन्दसा येन केनापि तालेनेष्टेन गीयते ॥२४६॥
वृत्तं तस्य च पादान्ते वृत्तान्ते वा स्वरान् क्षिपेत्।
स्वरहीनं तदित्यन्ये वृत्तं छन्दसि चापरे ॥२४७॥
छन्दश्चित्यां विचेतव्याश्छन्दसां बहवो भिदाः।

इति वृत्तप्रबन्धः।

(xx) *Vṛtta-prabandha:* (246 c-248 b)

Composed in any metre whatsoever, *vṛtta* is sung with any choice *tāla* and solfa notes are introduced either at the end of a *pāda* or the *vṛtta*.[1] According to others, it[2] is devoid of solfa notes, while according to some it is (composed) in *vṛtta* metre (only). Many other metrical variations may be discerned from *chandaścitī*.[3] (246 c-248 b)

(xxi) मातृकाप्रबन्ध:

एकैकमातृकावर्णपूर्वकाणि पदानि चेत् ॥२४८॥
क्रमेण परिगीयन्ते मातृका, सा त्रिधा मता।
दिव्या च मानुषी दिव्यमानुषी चेति, तत्र तु ॥२४९॥
दिव्या संस्कृतया वाचा मार्गतालैश्च गीयते।
मानुषी प्राकृतगिरा देशीतालैश्च निर्मिता ॥२५०॥
उभयोर्मिश्रणादुक्ता मातृका दिव्यमानुषी।
अनिबद्धा निबद्धा च द्विधा सा गद्यपद्यजा ॥२५१॥
सर्वमन्त्रमयी ह्येषा सर्वसिद्धिप्रदायिनी।
गातव्या नियतैर्नित्यं गीर्वाणगणवल्लभा ॥२५२॥

इति मातृकाप्रबन्धः।

[1] The whole of *vṛtta prabandha* is implied.

[2] 'It' refers to *vṛtta prabandha*.

[3] *Chandoviciti*, as pointed out by 'K', is a work on prosody. In the text it is written as *chandaściti*.

(xxi) *Mātṛkā-prabandha*: (248 c-252)

If *pada-s* composed in order to commence progressively by the letters of alphabet[1] are sung seriatim, it is (called) *mātṛkā* which is threefold viz. *divyā*,[2] *mānuṣī*[3] and *divyamānuṣī*.[4] (248 b-249 d).

Of these *divyā* is composed in the Sanskrit language and is sung with *mārga tāla-s*,[5] *mānuṣī* is produced in the Prakrit tongue with *deśī tāla-s*; while the *mātṛkā* formed out of the mixture of the two is called *divyamānuṣī*. (249 d-251 b)

Mātṛkā is again twofold viz. *anibaddha* (non-metrical) and *nibaddha* (metrical) according to whether it is composed in prose or verse.[6] (251 c d)

This (*prabandha*) commands the power of all the sacred chants (*mantra-s*) and is capable of bestowing every accomplishment. Endearing to the host of gods, it is to be sung regularly by the qualified (ones).[7] (252)

(xxii) रागकदम्बप्रबन्धः

नन्द्यावर्तः स्वस्तिकश्च द्विधा रागकदम्बकः ।
चतुर्वृत्तश्चतुस्तालो रागराजिविराजितः ॥२५३॥
नन्द्यावर्तो भवेत्तस्य तालमानद्वयेन वा ।
उद्ग्राहेणाथवा न्यासो गद्येनैनं परे जगुः ॥२५४॥
तालेनैकेन केचित्तु, स्वस्तिको द्विगुणस्ततः ।
अब्जपत्रोऽब्जगर्भश्च भ्रमराक्रीडिते मते ॥२५५॥
केचांचित् पूर्वपूर्वस्माद् द्विगुणः स्यात् परः परः ।
इति रागकदम्बप्रबन्धः

(xxii) *Rāgakadamba-prabandha:* (253-256 b)

Rāgakadambaka (lit. 'cluster of *rāga-s*') is twofold viz. *nandyāvarta* and *svāstika*. *Nandyāvarta* is composed of four *vṛtta-s*[8] set to four *tāla-s* and is

[1]Verse beginning a, ā, i, ī, and so on up to *ha* numbering fifty-two in all
[2]*Divyā* lit., 'heavenly'.
[3]*mānuṣī* lit., 'human' (female).
[4]*Divyamānuṣī* –a combination of heavenly and human qualities.
[5]Such as *caccatpuṭa* and so on dealt within chapther V.
[6]*Anibaddha* is composed in prose, and *nibaddha* in verse.
[7]'S' interprets *niyataiḥ* as 'those who are pure and attentive'.
[8]'*Vṛtta*' does not stand for any particular metre, but for *mātrā* in general.

embellished by a series of *rāga-s*.[1] Its completion (*nyāsa*) is done with two cycles of *tāla*[2] or with *udgrāha*. Others, however, hold that it may be (composed) in prose, and some others, say that it is set to one *tāla* only. (253-255 a)

Svastika is double[3] that.[4] According to some, *abjapatra*[5] (i.e. *svastika*) is twofold viz. *abjagarbha*[6] and *bhramarāmreḍita*, each being double the preceding one.[7] (255 b-256 b)

It is difficult to be certain about the interpretation regarding the varieties of *svastika* (i.e. 255 c to 256 b), since 'K' and 'S' too give very divergent views. The above translation does not accept either of the two views in toto, neither does it neglect either of them entirely; it is based on the consideration of both the interpretations.

'K' interprets this portion as under:

Svastika is double *nandyāvarta* i.e., it has eight *vṛtta-s*, eight *tāla-s* and eight *rāga-s*. *Svastika* is itself called *abjapatra* i.e. it is another name for *svastika*. Now, every succeeding variety is double the preceding one; so, *abjagarbha* is double of *abjapatra* i.e., it has sixteen *vṛtta-s*, *tāla-s* and *rāga-s*. Then *bhramara* is double of *abjagarbha* i.e., it has 32 *vṛtta-s*, *tāla-s* and *rāga-s*. Again *āmreḍita* is double of *bhramara* and so it has 64 *vṛtta-s*, *tāla-s* and *rāga-s*. He considers *abjapatra* also to be a variety of *svastika* and therefore, there are four varieties of *svastika* for him.

However, 'S' finds only two varieties of *svastika* here viz. *abjapatra* and *bhramarāmreḍita*. *Abjagarbha*, he says, is included in *abjapatra*. Accordingly he interprets that "*abjapatra* has sixteen (twice the number of *svastika*) *vṛtta-s* and sixteen *tāla-s* and *bhramarāmreḍita* has 32 *vṛtta-s* and *tāla-s*, since each is double its preceding one".

Obviously, both differ in their view of the number of varieties of *svastika*, 'K' considering them to be four, works out 64 *vṛtta-s* and *tāla-s* for the last variety, and 'S', considering them to be two, works out 32 *vṛtta-s* and *tāla-s* for his last variety. But normally 'K' seems to think that *abjapatra* is another name for *svastika*.

[1]'K' elucidates that each *vṛtta*, as it is set to a different *tāla*, is sung in a different *rāga*, or even the *rāga* may be changed at each *pāda* or each half *vṛtta* or a full *vṛtta*.
[2]That is, as pointed out by 'K', whatever *tāla* is employed in whatever *vṛtta*, it is used in two cycles at the end.
[3]*Nandyāvarta* has four *vṛtta-s* and four *tāla-s*, so *svastika* would have double that number i.e. eight *vṛtta-s* and eight *tāla-s*.
[4]That refers to *nandyāvarta*.
[5]*Abjapatra* lit. lotus leaf, is taken by 'K' as another name for *svastika*.
[6]*Abjagarbha* lit. the womb of lotus, is a variant of *abjapatra* with double the number of *vṛtta-s* and *tāla-s*.
[7]In other words, if *abjapatra* has eight *vṛtta-s* and eight *tāla-s*, *abjagarbha* and *bhramarāmreḍita* would respectively have 16 and 32 *vṛtta-s* and *tāla-s* each.

Now, it seems that the contention of 'S' that the varieties are two, is a better interpretation of the text in view of the dual number *mate*. So we have taken *abjapatra* as a synonym of *svastika* as elucidated by 'K' and have considered *abjagarbha* (included by 'S' in *abjapatra*) and *bhramarābhramdita* as its two varieties with sixteen and thirty-two *vṛtta-s* and *tāla-s* and *rāga-s* respectively.

It is notable that 'K' refers to Gopāla Nāyaka in this context. Gopāla Nāyaka is considered to be a famous court musician of Alauddin Khilji in the middle of the 14th century or so and was a celebrated singer of *prabandha-s* (cf. *Baiju aur Gopāl* by Prabhu Dayal Mital, Sāhitya Sansthān, Mathura, pp. 34-36).

(xxiii) पञ्चतालेश्वरप्रबन्धः

(क) लक्षणम्

आलापः प्रागतालः स्यात् पृथग्द्विः पदपञ्चकम् २५६॥
चच्चत्पुटेन तेनैव स्वराः पाटास्ततः परम् ।
द्विचच्चत्पुटमानेन पाटैः षट्कसंभवैः ॥२५७॥
कार्योऽन्तरस्ततश्चाक्षपुटेन पदपञ्चकम् ।
तद्वत्तेन स्वराः पाटास्तद्द्विमानेन चान्तरः ॥२५८॥
हुडुक्कपाटैस्तदनु षट्पितापुत्रकेण च ।
पृथक् पदानि पञ्च द्विस्तेनैव स्वरपाटकम् ॥२५९॥
तद्द्विमानाच्छल्लरीपाटैरन्तरः स्यात्ततस्तु षट् ।
प्रत्येकं द्विपदानि स्युः संपक्वेष्टाकतालतः ॥२६०॥
तनस्तद्वत् स्वराः पाटास्तद्द्विमानेन चान्तरः ।
कांस्यतालोद्भवैः पाटैरुद्भटेन पदानि षट् ॥२६१॥
प्राग्वत्तथा स्वराः पाटाः पाटैर्मुरजसंभवैः ।
अन्तरः पूर्ववत्तस्मादाभोगश्चाविलम्बितः ॥२६२॥
प्रबन्धनाम्ना प्राङ्मानं नेतृनामाथ मङ्गलम् ।
वाक्यमालापके न्यासः पञ्चतालेश्वरो भवेत् ॥२६३॥

(xxiii) *Pañcatāleśvara-prabandha:* (256 c-264)

(a) The characteristic features:

In *pañcatāleśvara* initially there is *ālāpa*[1] which is devoid of *tāla* and is followed by a composition[2] of five *pada-s* that are sung separately[3] twice with *caccatputa tāla*[4] in which[5] solfa notes and *pāṭa-s*[6] (instrumental sound syllables) are also sung thereafter. (256 c-257 b)

Then, *antara*[7] is introduced with *pāṭa-s* of *paṭaha*[8] in the measure of two *caccatputa-s*.[9] (257 c-258 a)

Thereafter a composition of five *pāda-s* is sung likewise[10] along with the solfa notes and *pāṭa-s* followed by *antara* in double measure[11] with the *pāṭa-s* of *huḍukkā*.[12] (258 b-259 a)

[1] It has been specifically said that the *ālāpa* should be free of *tāla*. But *ālāpa* is free of *tāla* by its very definition; what then is the need for this specification? It is pointed out by 'K' and 'S' that it has been so specified to exclude it from the rest of the song for which *tāla* is prescribed. 'K' particularly elucidates that *ālāpa*, in this context, implies *rāgālāpa* and not *gamakālāpa* which also goes by the name *ālāpa*.

[2] *Padapañcakam* signifies a unit of five verses. The unifying factor might be the use of the same metre, for in their verbal content they are said to be different and also, as interpreted by 'K' (if we accept his interpretation), they have to be sung in a different melodic structure.

[3] 'K' gives a very specific interpretation to *pṛthak* of the text over here. The purport, as brought out by him, is that all the five verses are to be sung in different melodic structures and separately followed by the singing of solfa notes and *pāṭa-s* (syllabic sounds of musical instruments).

[4] *Caccatputa* is defined as having two *guru-s*, one *laghu* and one *pluta*, (see Chapter V).

[5] That is by *caccatputa tāla*.

[6] *Pāṭa-s*: This is perhaps the only *prabandha* wherein *pāṭa-s* of different instruments are separately specified and required to be used at different steps. This is notable.

[7] *Antara* has been defined as an extra *dhātu* (section) of the *prabandha* which is introduced in between *dhruva* and *abhoga* (cf. 9 c d ante). But it was ordained that *antara* is generally used among the *rūpaka-s* of the *sālaga sūda prabandha-s* (cf. 10 a b ante). Thus, here it seems to be an exception of usage.

[8] *Paṭaha* is an instrument in the category of drums i.e. (*avanaddha vādya-s* or covered instruments). It is notable that it is in the case of *antara* only that particular types of *pāṭa-s* are specifically prescribed. Elsewhere, it is understood that *pāṭa-s* of any instrument or their mix may be used. 'K' elucidates that the *pāṭa-s* of *paṭaha* are elsewhere described as constituted by the syllabic sounds of gutturals (i.e. k, kh, g and gh) excepting the nasal, lingual (ṭ, ṭh, ḍ, ḍh, ṇ) and dentals (t, th, d, dha, n) and r and h. Thus, on this basis 'K' infers that it is only in the case of the *pāṭa-s* of *antara* that the rule pertaining to the repetition of the *tāla* cycle is applicable, and not in case of the *pāṭa-s* sung elsewhere.

[9] *Dviccatputa-s* is interpreted by 'K' as the two cycles (*āvartana-s*) of *caccatputa*.

[10] That is, as described above in 256 d-257 b.

[11] That is, in two cycles of *caccatputa* as explained above (see note 9).

[12] 'K' elucidates, on the strength of the author's own definition of the *pāṭa-s* of *huḍukkā* given by him subsequently, that they are constituted by the *pāṭa-s* of *paṭaha* excepting the syllabic sound of *dha* and as augmented by that of m and jh (see note 8).

Then five verses (are sung) separately twice with *ṣaṭpitāputraka*[1] (*tāla*) along with solfa notes and *pāṭa-s* in the same *tāla* followed by *antara* (sung) with the *pāṭa-s* of *śaṅkha*[2] in double measure.[3] (259 b-260 b)

Thereafter, six *pada-s* are to be (sung) each separately and twice with *sampakveṣṭāka*[4] *tāla* followed by solfa notes and *pāṭa-s* and then the *antara* with *pāṭa-s* of bronze cymbals[5] (*kāṁsya tāla*) in double measure. (260 b 262 c)

Then six verses (*pada-s*) with *udghaṭṭa tāla* (are to be sung) on the former pattern[6] followed by solfa notes and *pāṭa-s* as well as the *antara* sung with the *pāṭa-s* of *muraja* as before.[7] (261 d-262 c)

After that, comes *ābhoga* in the fast[8] tempo using the previous *tāla*[9] and indicating the names of the *prabandha* and (its) hero, and is sung alongwith an auspicious sentence.[10] The song is concluded with *ālāpa*. (262 d-263)

(ख) भेदा:

वीरावतार: शृङ्गारतिलकश्चेति स द्विधा।
वीरशृङ्गारयोस्तेन प्रीयन्ते सर्वदेवता: ॥२६४॥
इति पञ्चतालेश्वरप्रबन्ध:।

(b) Varieties of *pañcatāleśvara:*

This[11] (*prabandha*) is twofold viz. *vīrāvatāra* and *śṛṅgāratilaka* sung in (the context of) the sentiments of heroism and conjugal love respectively;

[1] *Ṣaṭpitāputraka* is another *mārga-tāla* described in Chapter V.

[2] 'K' informs us that the *śaṅkha-pāṭa-s* are *ghuṁ, ghuṁ, thoṁ, digi* etc. with many letters.

[3] That is, the two cycles of *ṣaṭpitāputraka*.

[4] Likewise *sampakveṣṭāka* is yet another *mārga-tāla* and is defined in Chapter V.

[5] Syllables like *tata, kaṭa* etc. according to 'K'.

[6] That is, separately and twice.

[7] That is, in two cycles of *udghaṭṭa*.

[8] *Avilambita*, lit. not slow, would ordinarily include the medium tempo as well; but as 'K' points out, the implication is that of fast tempo.

[9] That is, *udghaṭṭa*.

[10] 'K' points out that an auspicious sentence implies the use of *tena*, one of the integral parts of *prabandha*. The purport according to him is that auspicious words may be used or words expressive of auspiciousness may be used. He further says that the word *tena* which signifies Brahman may be used once or more than once to make up the sentence. 'S' seems to have a different reading altogether. He probably reads *vākyamelapakenyāsah* instead of *vākyamālāpaka-nyāsah* as printed in Ad. ed. of S.R. (text). Therefore, according to his text it would mean "the song may be concluded with *melāpaka*, rich with *prayoga-s* and (composed) in the from of a sentence".

[11] This refers to *pañcatāleśvara*.

All the gods are pleased by it.[1] (264)

Pañcatāleśvara, as its name indicates, is based on five *tāla-s*, viz. *caccatputa, cācapuṭa, ṣaṭpitāputraka, sampakveṣṭāka* and *udghaṭṭa*. All these are *mārga tāla-s*. Since *prabandha-s* belong to *deśī* music, it is notable that *mārga tāla-s* are also employed in the composition and singing of certain *prabandha-s*. It is also notable that *pāṭa-s, svara-s* (solfa notes) and *tena-s* are fully utilised here. The singing of *maṅgala*, an auspicious composition, towards the end is interpreted by Kallināth a as a *tena*.

(xxiv) तालार्णवप्रबन्ध:

तालार्णवो भूरितालः स द्वेधा गद्यपद्यतः।
इति तालार्णवप्रबन्ध:।
इत्यालिप्रबन्धनिरूपणम्।

(xxiv) *Tālārṇava-prabandha:* (265 a b)

Tālārṇava[2] is composed in many *tāla-s* and is twofold viz. based on prose and verse respectively. (265 a b)

चतुर्थप्रकरणम्

विप्रकीर्णप्रबन्धनिरूपणम्

(i) श्रीरङ्गप्रबन्ध:

तालै रागैश्चतुर्भि: स्याच्छ्रीरङ्गोऽन्ते पदान्वित: ॥२६५॥
इति श्रीरङ्गप्रबन्ध:।

SECTION 4

Viprakīrṇa-prabandha-s

(i) *Śrīraṅga prabandha:* (265 c d)

Śrīraṅga is (composed) in four *rāga-s* set to four *tāla-s* employing verbal

[1] The purport is that all the gods are pleased through singing *pañcatāleśvara*. "!"

[2] *Tālārṇava* lit. means an ocean of *tāla-s*. Thus, obviously it is based on many *tāla-s*.

structures (*pada-s*) towards the end.[1] (265 c d)

(ii) श्रीविलासप्रबन्धः

स्वरान्तः श्रीविलासः स्यात्सालं रागैश्च पञ्चभिः ।
इति श्रीविलासप्रबन्धः ।

(ii) *Śrīvilāsa-prabandha:* (266 a b)

Śrīvilāsa is sung with five *rāga-s* set to five *tāla-s*[2] employing solfa notes (*svara-s*) at the end. (266 a b)

(iii-v) पञ्चभङ्गिपञ्चाननोमातिलकप्रबन्धाः

तेनकान्तः पञ्चभङ्गिः, पाटैः पञ्चाननोऽन्तिमैः ॥२६६॥
रागाभ्यामपि तालाभ्यां स्यादुमातिलकः पुनः ।
त्रिरुदाग्तस्त्रिभिस्तालैं रागैः सर्वाङ्गिका इमे ॥२६७॥
इति पञ्चभङ्गिपञ्चाननोमातिलकप्रबन्धाः ।

(iii-v) *Pañcabhaṅgi, pañcānana* and *umātilaka prabandha-s* (266 c-267)

Pañcabhaṅgi employs *tenaka-s* (auspicious phrases) in the end, while *pañcānana* ends with *pāṭa-s* (syllabic sounds of musical instruments); but both are (composed) in two *rāga-s* set to three *tāla-s* with *biruda-s* (panegyrics) in the end. These[3] are complete with all the integral parts (*aṅga-s*). (266 c-267)

(vi) त्रिपदीप्रबन्धः

आद्यौ द्विद्विगणौ पादौ तृतीयश्च चतुर्गणः ।
चतुर्थस्त्रिगणः पादेष्वेकादश गणा इमे ॥२६८॥

[1] The text has been translated in accordance with the interpretation of 'K'. He says that each of the four *rāga-s* is related to respective *tāla-s*, but he does not mention the details of this relation. He further asserts that, "since it is said subsequently in the text that these (five *prabandha-s*) have all the integral parts (*aṅga-s*), it is understood that before employing *pāda-s* at the end, the rest of the *aṅga-s* such as *svara* etc. have to be sung in their due order. Thus, in every *rāga*, six *aṅga-s* are envisaged by keeping the *pada-s* at the end."

According to 'S', "*Śṛiraṅga* is that which is composed in four *rāga-s* and four *tāla-s* with *pada-s* at the end."

[2] Interpreted as in the case of *Śṛiraṅga*, explained above.

[3] That is, these first five *prabandhas*.

रतेः षष्ठश्च दशमः शेषाः स्युर्मान्मथा गणाः ।
गीत्वाद्यपादौ तदनु किंचिच्छेषं तृतीयकम् ॥२६९॥
ततः समग्रं तं गीत्वा चतुर्थो यदि गीयते ।
तदा स्यात् त्रिपदी तालहीना कर्णाटभाषया ॥२७०॥
इति त्रिपदीप्रबन्धः ।

(vi) *Tripadī-prabandha:* (268-270)

The first two *pāda-s* (feet) of *tripadi* have two *gaṇa-s* each; the third consists of four and the fourth of three *gaṇa-s*. Thus, (the four) *pāda-s* have eleven *gaṇa-s* of which the sixth and the tenth are *rati-gaṇa-s*[1] and the rest are *manmatha-gaṇa-s*. (268-269 b)

If, after singing the first two *pāda-s*, the third is sung partially in the first instance and fully thereafter and is followed by the fourth *pāda*, then it becomes *tripadī* which is (composed in the *karṇāṭa*[2] language and is devoid of *tāla*. (269 c-270)

(vii) चतुष्पदीप्रबन्धः

समे षोडश मात्राः स्युः पादे पञ्चवशायुजि ।
यस्यां भिन्नार्थयमकावर्णौ सा तु चतुष्पदी ॥२७१॥
स्वरतेनकसंयुक्ता तेनकान्यासंयुता ।
इति चतुष्पदीप्रबन्धः ।

(vii) *Catuṣpadī-prabandha:* (271-272 b)

Wherein the even (i.e. the second and the fourth) *pāda-s* (feet) are the sixteen syllabic instants (*mātrā-s*) and the odd ones (i.e. the first and the third) have fifteen (*mātrā-s*) each with its two halves (embellished) by *yamaka-s*[3] of different import; associated with solfa notes (*svara-s*) and auspicious phrases (*tenaka-s*), it ends with the latter. (271-272 b)

[1] *Rati gaṇa-s* and *kāma gaṇa-s* are illustrated *vide* verses 61-65 *ante*. *Manmatha* is another name for *kāma*.

[2] *Karṇāṭa* is a name of a region in South India. It is variously identified with modern Maharashtra, Mysore, Kanara and so on. (cf. *The Geographical Dictionary of Ancient and Mediaeval India* of Nando Lal Dey). Its language may be called *karṇāṭi* or *karṇāṭiki*.

[3] *Yamaka* is a figure of speech somewhat akin to alliteration. *Yamaka* implies the repetition of letters or words of different import in different feet (*pāda-s*) of a verse. Now, 'K' raises apparently a legitimate question that while the repeated words or letters of the two halves have to be of a different import even by the very definition of *yamaka* the specific mention that is made in the text to this effect would be redundant. And he answers the question to the purport that it is meaningful for those who consider *yamaka* to be in the repetition of words or letters of no different import or meaning (*artha*) but of a different implication or significance (*tātparya*).

(viii) षट्पदीप्रबन्धः

षष्ठस्तृतीयस्त्रिगणः पृथग् द्विद्विगणाः परे ॥२७२॥
चत्वारश्चरणा बाणप्रान्तौ षष्ठतृतीयकौ ।
डेभास्तु मान्मथगणा यस्यां सा षट्पदी मता ॥२७३॥
कर्णाटभाषया तालवर्जिता नादमुक्तिका ।
भेदा वेद्यास्त्रिपद्यावेऽछन्दोलक्षणि भूरयः ॥२७४॥
इति षट्पदीप्रबन्धः ।

(viii) *Ṣaṭpadī-prabandha:* (272 c-274)

Wherein the sixth and the third[1] steps (*pāda-s*) have three *gaṇa-s* and the other four (*pāda-s*) have two *gaṇa-s* each, of which the last (*gaṇa*) of the former (i.e. the sixth and the third *pāda-s*) is the *bāṇa-gaṇa*[2], while the rest[3] are *kāma-gaṇa-s*, it is considered to be *ṣaṭpadī*. Composed in the *karṇāṭa* language and devoid of *tāla*, it ends with *nāda*.[4] (272 c-274 b)

The many varieties of *tripadī* and others[5] may be seen in the treatises on prosody. (274 c d)

(ix) वस्तुप्रबन्धः

मात्रा पञ्चदशाद्येऽङ्घ्रौ तृतीये पञ्चमे तथा ।
सूर्यास्तुर्यं द्वितीये च स्वरपाटान्तमादिमम् ॥२७५॥
अपरं स्वरतेनान्तमर्धं तवनु बोधकः ।
यस्य स्यात्तेनके न्यासस्तद्वस्तु कवयो विदुः ॥२७६॥
इति वस्तुप्रबन्धः ।

[1]*Ṣaṭpadī* literally means, 'having six feet'; of the six quarters the sixth and the third have three *gaṇa-s* each and the other four *pāda-s* i.e. the first, second, fourth and the fifth have two *gaṇa-s* each.

[2]Of the three *gaṇa-s* each of the sixth and the third *pāda-s*, the first and the second *gaṇa* would be a *kāma-gaṇa*, only the third one is prescribed to be the *bāṇa-gaṇa*.

[3]That is, the first two *gaṇa-s* of the sixth and the third *pāda-s* and the two *gaṇa-s* each of the other four *pāda-s*. In other words, of the fourteen *gaṇa-s* of the sixth *pāda-s* put together all, but the seventh and the fourteenth (which are said to be *bāṇa-gaṇa-s* vide note above), are *kāma-gaṇa-s*.

[4]'K' elucidates *nāda* in this context to imply the *sthāyī* (steady) note sung in pure tone without articulation such as of the solfa notes (sa, ri, ga, ma etc). For *sthāyī svara*, see 3.191 ante.

[5]That is *catuṣpadī* and *ṣaṭpadī* apart from *tripadī*, the varieties of these *prabandha-s* being based obviously on the respective metres employed.

(ix) *Vastu-prabandha:* (275-276)

Wherein the first step (*pāda*) has fifteen *mātrā-s* (syllabic instants) as also the third and the fifth and the second and the fourth have twevlve each, while the first half[1] ends with solfa notes (*svara-s*) and syllabic sounds of musical instruments (*pāṭa-s*), the second one with solfa notes (*svara-s*) and auspicious phrases (*tenaka-s*) and is followed by a stanza in *dodhaka*[2] ending in *tenaka*, it is known to the wise to be *vastu*. (275-276)

(x) विजयप्रबन्धः

यत्र तेनैः स्वरैः पाटैः पदैर्विजयतासतः ।
गीयते विजयस्तेनैर्न्यासः स विजयो मतः ॥२७७॥
इति विजयप्रबन्धः ।

(x) *Vijaya-prabandha:* (277)

Where a victory is sung by auspicious phrases (*tena-s*), solfa notes (*svara-s*), syllabic sounds of musical instruments (*pāṭa-s*) and verbal texts (*pada-s*) set to *vijaya-tāla*[3] and ending with *tena-s* (auspicious phrases), that (song) is considered to be *vijaya* (*prabandha*). (277)

(xi) त्रिपथप्रबन्धः

पादत्रयं त्रिपथके पाटैश्च बिरुदैः स्वरैः ।
इति त्रिपथप्रबन्धः ।

(xi) *Tripatha-prabandha:* (278 a b)

Tripatha has three steps (*pāda-s*) (composed respectively) with the syllabic sounds of musical instruments (*pāṭa-s*) panegyrics (*birūda-s*) and solfa notes (*svara-s*). (278 a b)

(xii) चतुर्मुखप्रबन्धः

स्वरैः पाटैः पदैस्तेनैर्वर्णैः स्थाय्यादिभिः क्रमात् ॥२७८॥
चत्वारश्चरणा गेया ग्रहे न्यासश्चतुर्मुखे ।
इति चतुर्मुखप्रबन्धः ।

[1]According to 'K', here the first two *pāda-s*, as per general practice, constitute the first half and the last three *pāda-s* constitute the second half

[2]*Dodhaka* has already been explained as having three *bha-gaṇa-s* with two *guru-s*.

[3]*Vijaya tāla*, as mentioned by 'K', is later defined as '*pluta* and *laghu*'. *Vijaya* lit. means victory, in which sense as well it is used in the second line of the verse. (277)

(xii) *Caturmukha-prabandha:* (278 c-279 b)

The four steps (*pāda-s*) of *caturmukha* are sung with solfa notes (*svara-s*), syllabic sounds of musical instruments (*pāda-s*), verbal texts (*pada-s*) and auspicious phrases (*tena-s*) whice are (set) in the steady and other[1] tone-patterns (*varṇa-s*) respectively. It ends in *udgrāha.*[2] (278 c-279 d)

(xiii) सिंहलीलप्रबन्धः

स्वरैः पाटैश्च बिरुदैस्तेनकैर्यो विरच्यते ॥२७९॥
सिंहलीलेन तालेन सिंहलीलः स उच्यते ।
इति सिंहलीलप्रबन्धः ।

(xiii) *Simhalila-prabandha:* (279 c-280 b)

That which is composed of solfa notes (*svara-s*), syllabic sounds of musical instruments (*pāṭa-s*), panegyrics (*biruda-s*) and auspicious phrases (*tenakas*) and is set in *simhalila tāla,*[3] is said to be *simhalila.* (279 c-280 b)

(xiv) हंसलीलप्रबन्धः

स्वनामतालके हंसलीलेऽङ्घ्री पदपाटकैः ॥२८०॥
इति हंसलीलप्रबन्धः ।

(xiv) *Hamsalila-prabandha:* (280 c b)

The two steps (*pāda-s*) in *hamsalila* are composed respectively with *pada-s* and the syllabic sounds of the musical instruments (*pāṭa-s*) and are set in *hamsalila tāla.*[4] (280 c d)

[1]That is, the first *pāda* is sung with *svara-s* and the steady tone-pattern (*varṇa*), the second with *pāṭa-s* and the ascending tone-pattern, the third with *pada-s* and the descending tone-pattern and the fourth *pada* with *tena-s* and the circulatory (*sañcārī*) tone pattern.

[2]*Graha* in this context is interpreted by 'K' as *udgrāha* and rightly so.

[3]*Simhalila tāla* is defined in Chapter V.

[4]*Hamsalila tāla* is defined in Chapter V.

(xv) दण्डकप्रबन्धः

पदैः स्वरैर्वण्डकेनच्छन्दसा दण्डको मतः ।
तस्य भूरितरा भेदाश्छन्दोलक्षणे भाषिताः ॥२८१॥
इति दण्डकप्रबन्धः ।

(xv) *Daṇḍaka-prabandha:* (281)

Daṇḍaka is known to be composed with *pada-s* and solfa notes (*svara-s*) in *daṇḍaka*[1] metre. Its many varieties[2] are described in the works on prosody. (281)

(xvi) झम्पटप्रबन्धः

झम्पटच्छन्दसा गेयः क्रीडातालेन झम्पटः ।
इति झम्पटप्रबन्धः ।

(xvi) *Jhampaṭa-prabandha:* (282 a b)

Jhampaṭa is sung in *jhampaṭa* metre[3] with *krīḍā tāla.*[4] (282 a b)

(xvii) कन्दुकप्रबन्धः

पदैः पाटैश्च बिरुदैः कन्दुकः परिगीयते ॥२८२॥
इति कन्दुकप्रबन्धः ।

(xvii) *Kanduka-prabandha:* (282 c d)

Kanduka is sung with *pada-s*, syllabic sounds of musical instruments (*pāṭa-s*) and panegyrics (*biruda-s*). (282 c d)

(xviii) त्रिभङ्गिप्रबन्धः

स्वरैः पाटैः पदैस्तत्तत्त्रिभङ्गिः स च पञ्चधा ।
एकत्रिभङ्गितालेन वृत्तेनान्यत्रिभङ्गिना ॥२८३॥

[1]*Daṇḍaka* is defined, as also quoted by 'K', as having two *na-gaṇa-s* followed by seven *ra-gaṇa-s* and is illustrated as under:

na	na	ra	ra	ra	ra	ra	ra	ra
III	III	SIS	SIS	SIS	SIS	SIS	SIS	SIS

Thus it has twenty-seven syllables in a *pada.*

[2]Such as *caṇḍavṛṣṭiprapāta* and *pracita* etc.

[3]*Jhampaṭa* as pointed out by 'K', is a variety of *gāthā* meter having three *pāda-s* (feet).

[4]*Krīḍā tāla* is defined in Chapter V.

तालै रागैस्त्रिभिर्यद्वा यद्वा वृत्तत्रयान्वितः ।
यद्वा देवत्रयस्तुत्या तालद्वंगुण्यमुक्तकः ॥२८४॥
इति त्रिभङ्गिप्रबन्धः ।

(xviii) *Tribhaṅgi-prabandha:* (283-284)

Tribhaṅgi is said to be (composed) of solfa notes (*svara-s*), syllabic sounds of musical instruments (*pāṭa-s*) and *pada-s*, and is fivefold viz. (i) (sung) with *tribhaṅgi tāla*[1], (ii) (composed) in *tribhaṅgi* metre[2], (iii) (sung) with three *tāla-s* and *rāga-s*, (iv) (sung) with three metres, and (v) (sung) in the propitiation of the three gods.[3] It ends with two cycles of *tāla*. (283-284)

(xix) हरविलासप्रबन्धः

पदैः सबिरुदैः पाटैस्तेनेहं हरविलासकः ।
इति हरविलासप्रबन्धः ।

(xix) *Haravilāsa-prabandha:* (285 a b)

Haravilāsa-prabandha is (sung) with *pada-s* associated with panegyrics (*biruda-s*),[4] syllabic sounds of musical instruments (*pāṭa-s*) and auspicious phrases (*tena-s*). (285 a b)

(xx) सुदर्शनप्रबन्धः

पदैश्च बिरुदैस्तेनैर्निर्दिशन्ति सुदर्शनम् ॥२८५॥
इति सुदर्शनप्रबन्धः ।

(xx) *Sudarśana-prabandha:* (285 c d)

They indicate *sudarśana* by *pada-s*, panegyrics and auspicious phrases (*tena-s*). (285 c d)

[1]To be defined in Chapter V.
[2]*Tribhaṅgi* is a variety of *gāthā* metre, as pointed out by 'K'.
[3]Probably the trinity of Brahmā, Viṣṇu and Śiva.
[4]According to 'K', as the word '*birudaiḥ*' (panegyrics) qualifies *padaiḥ*, the *pada-s* as associated with *biruda-s* may be sung as one part of the song in the first instance and then *pāṭa-s* and *tena-s* may be sung as another part.

(xxi) स्वराङ्कप्रबन्धः

पदैः स्वरैश्च बिरुदैरुद्ग्राहाद्यित्रयं क्रमात् ।
एकद्वित्राश्च तालाः स्युः स्वराङ्के ध्रुवगं स्वरैः ॥२८६॥
इति स्वराङ्कप्रबन्धः ।

(xxi) *Svarāṅka-prabandha:* (286)

In *svarāṅka*, the *udgrāha* etc.[1] are sung with *pada-s*, solfa notes (*svara-s*) and panegyrics (*biruda-s*) respectively with one, two and three *tāla-s*. It ends with solfa notes. (286)

(xxii) श्रीवर्धनप्रबन्धः

श्रीवर्धनः स्याद्बिरुदैः पाटैरपि पदैः स्वरैः ।
तालमानत्रयन्यासो निःशङ्केन प्रकीर्तितः ॥२८७॥
इति श्रीवर्धनप्रबन्धः ।

(xxii) *Śrīvardhana-prabandha:* (287)

Śrīvardhana is (sung) by panegyrics (*biruda-s*) as also the syllabic sounds of the musical instruments (*pāṭa-s*) and *pada-s* and solfa notes (*svara-s*). Śārṅgadeva has declared its ending with two cycles of the *tāla*. (287)

(xxiii) हर्षवर्धनप्रबन्धः

पदैश्च बिरुदैर्हर्षवर्धनः स्वरपाटकः ।
इति हर्षवर्धनप्रबन्धः ।

(xxiii) *Harṣavardhana-prabandha:* (288 a b)

Harṣavardhana is (sung) with *pada-s* and panegyrics (*biruda-s*) as also solfa notes (*svara-s*) and the syllabic sounds of musical instruments (*pāṭa-s*).[2] (288 a b)

[1]'K' understands *meḍāpaka* and *dhruva* as the other two, while 'S' takes *dhruva* and *ābhoga* instead.
[2]'K' offers no comments. 'S' says that *harṣavardhana* is composed of *pada-s* and *biruda-s* only. The text clearly suggests that it also has *svara-s* and *pāṭa-s*. Kumbhā describes it as having five integral parts (*aṅga-s*) viz. *pada*, *biruda*, *svara*, *pāṭa* and *tāla* in this very order (cf. *S. Raj*, vol. II, 2.4.4.12).

(xxiv) वदनप्रबन्धः

छपञ्चयं दो वदनं स्वरपाटयुतान्तरम् ॥२८८॥
तथोपवदनं प्रोक्तं छगणाऽवसितैर्युतम् ।
तथैव वस्तुवदनं छयुगाद्यवसैः कृतम् ॥२८९॥
इति वदनप्रबन्धः ।

(xxiv) *Vadana-prabandha:* (288 c-289)

Vadana is (composed) of a *cha-gaṇa*,[1] two *pa-gaṇa-s* and a *da-gaṇa* followed by an *antara*[2] full of solfa notes (*svara-s*) and the syllabic sounds of musical instruments (*pāṭa-s*). Similarly,[3] *upavadana* is formed with a *cha-gaṇa*, a *ca-gaṇa*, a *da-gaṇa*, and a *ta-gaṇa*; and likewise,[4] with a couple of *cha-gaṇa-s*, a *da-gaṇa*, a *ca-gaṇa* and a *ta-gaṇa*, *vastuvadanam* is composed.[5] (288 c-289)

(xxv) चच्चरीप्रबन्धः

रागो हिन्दोलकस्तालश्चच्चरी बहवोऽङ्घ्रयः ।
यस्यां षोडशमात्राः स्युर्द्वौ द्वौ च प्राससंयुतौ ॥२९०॥
सा वसन्तोत्सवे गेया चच्चरी प्राकृतैः पदैः ।
चच्चरीच्छन्दसेत्यन्ये क्रीडातालेन वेत्यपि ॥२९१॥
घत्ताविच्छन्दसा वा स्याच्छन्दोलक्ष्मोदितामिधा ।
इति चच्चरीप्रबन्धः ।

(xxv) *Caccarī-prabandha:* (290-292 b)

Where many steps (*pāda-s*) of sixteen syllabic instants (*mātrā-s*) each are composed in alliteration in sets of two in *rāga hindola* with *caccarī tāla caccarī* is sung in *prākṛta pada-s* in the spring festival. (290-291 b)

[1]That is according to the interpretation of 'S'. However, according to 'K' the text implies two *cha-gaṇa-s* and two *pa-gaṇa-s*. It is also possible that 'S' might have had a slightly different reading in his MS.

[2]'K' interprets *antara* to mean *dhruva* here, being in the midst of *udgrāha* and *ābhoga* and not the *antara* that arises between *dhruva* and *ābhoga*. 'S' interprets it as the middle portion.

[3-4]That is, with *svara-s* and *pāṭa-s* forming the *antara*.

[5]'S' reminds us here that *cha-gaṇa* has six *mātrā-s* (syllabic instants), *ca-gaṇa* has four, *ta-gaṇa* has three and *da-gaṇa* has two *mātrā-s* each.

According to others, it is (sung) *in caccarī* metre or with *kriḍā-tāla*,[1] or with *ghaṭṭā* and other metres described in treatises on prosody that lend their names to it.[2] (291 c-292 b)

(xxvi) चर्याप्रबन्धः

पद्धडीप्रभृतिच्छन्दाः पादान्तप्रासशोभिता ॥२९२॥
अध्यात्मगोचरा चर्या स्याद् द्वितीयाविलालतः ।
सा द्विधा छन्दसः पूर्त्या पूर्णापूर्णा त्वपूर्तितः ॥२९३॥
समध्रुवा च विषमध्रुवेत्येषा पुनर्द्विधा ।
आवृत्त्या सर्वपादानां गीयते सा ध्रुवस्य वा ॥२९४॥
इति चर्याप्रबन्धः ।

(xxvi) *Caryā-prabandha:* (292 c-294)

Caryā is (composed) in such metres as *paddhaḍī*,[3] is embellished by alliteration towards the end of its *pāda-s* and is full of spiritual import. It is (sung) with *dvittya* and other *tāla-s*. (292 c-293 b)

It is twofold *pūrṇa* (complete) and *apūrṇa* (incomplete), accordingly as the metre is completed or not completed. Again it is two-fold viz. *samadhruva* and *viṣamadhruva*[4] as it is sung by the repetition of all the *pāda-s* (feet) or of *dhruva* only. (293 c-294)

(xxvii) पद्धडीप्रबन्धः

चरणान्तसमप्रासा पद्धडीच्छन्दसा युता ।
विरुदैः स्वरपाटान्तैः रचिता पद्धडी मता ॥२९५॥
इति पद्धडीप्रबन्धः ।

[1]*Kriḍā-tāla* is to be defined in Chapter V.

[2]That is, this very *caccarī*, takes on the name of the particular metre in which it is composed.

[3]'K' defines *paddhaḍī* metre as having sixteen *mātrā-s* in each foot (*pāda*).

[4]*Samadhruva* lit. means, 'having an equal *dhruva*' while *viṣamadhruva*, means, 'having an unequal *dhruva*'. 'K' thinks that *dhruva*, in this context is related to *udgrāha* since that is the other correlate. Accordingly, if *dhruva* and *udgrāha* happen to be equal, that *prabandha* variety of *caryā* is *samadhruva*, but if it happens to be smaller or greater than *udgrāha* then it is *viṣamadhruva*. However, 'S' interprets differently. According to him if all the steps (*pāda-s*) are repeated, it is called *samadhruva*, but if only *dhruva* is repeated it is called *viṣamadhruva*. The translation represents this interpretation of the text.

(xxvii) *Paddhaḍi-prabandha:* (295)

With the *pada*-endings equally (adorned) with alliteration *paddhaḍi* is considered to be composed in *p:ddhaḍi* metre with panegyrics (*biruda-s*) ending with solfa notes (*svara-s*) and syllabic sounds of musical instruments (*pāṭa-s*).[1] (295)

(xxviii) राहडीप्रबन्धः

यत्र वीररसेन स्यात् संग्रामरचितस्तुतिः ।
बहुभिश्चरणैः सात्र राहडी परिकीर्तिता ॥२९६॥
राहडीप्रबन्धः ।

(xxviii) *Rāhaḍi-prabandha:* (296)

Rāhaḍi is known to be composed of many steps (*pāda-s*) with battle description (arousing) the sentiment of heroism. (296)

(xxix) वीरश्रीप्रबन्धः

पदैश्च विरुदैर्बद्धा वीरश्रीरिति गीयते ।
इति वीरश्रीप्रबन्धः ।

(xxix) *Vīraśrī-prabandha:* (297 a b)

Vīraśrī is sung as composed with *pada-s* and panegyrics (*biruda-s*). (297 a b)

(xxx) मङ्गलाचारप्रबन्धः

यस्तु गद्येन पद्येन गद्यपद्येन वा कृतः ॥२९७॥
कैशिक्या मङ्गलाचारः स निःसारुः स्वरान्वितः ।
इति मङ्गलाचारप्रबन्धः ।

(xxx) *Maṅgalācāra-prabandha:* (297 c-298 b)

Maṅgalācāra is composed either in prose or verse or in both. It is sung in *kaiśiki*[2] *rāga* with *niḥsāru tāla* and solfa notes (*svara-s*). (297 c-298 b)

[1]'K' interprets that in the first half *biruda-s* with *svara-s* may be sung and in the second *biruda-s* with *pāṭa-s* may be sung.
[2]'K' points out that *kaiśiki* is a *bhāṣā-rāga* of *śuddha-pañcama*.

(xxxi) धवलप्रबन्धः

त्रिविधो धवलः कीर्तिविजयो विक्रमस्तथा ॥२९८॥
चतुर्भिश्चरणैः षड्भिरष्टभिश्च क्रमादसौ ।
विषमे तु छपुरम्ं स्यात् तो वा दो वाधिकः समे ॥२९९॥
तदा स्यात् कीर्तिधवलो विजये स्याच्चतुर्थयोः ।
दो द्वौ षष्ठे द्वितीये च शेषौ द्वौ छेन पेन वा ॥३००॥
प्रथमे चास्त्रयो दः स्यात् तृतीये वास्त्रयस्तु च ।
तुर्यद्वितीययोश्चैतत् पञ्चमे सप्तमे तथा ॥३०१॥
षष्ठेऽष्टमे वाश्चत्वारो यस्यासौ विक्रमो मतः ।
आशीर्भिर्धवलो गेयो धवलाविपदान्वितः ॥३०२॥
यदृच्छया वा धवलो गेयो लोकप्रसिद्धितः ।
इति धवलप्रबन्धः ।

(xxxi) *Dhavala-prabandha:* (298 c-303 b)

Dhavala-prabandha is threefold viz. *kīrti*, *vijaya* and *vikrama* having four, six and eight *pāda-s* (steps) respectively. (298 c-299 b)

If the odd (e.g. the first and the third *pāda-s*) have a couple of *cha-gaṇa-s*[1] and the even (e.g. the second and the fourth *pāda-s*) have either a *ta-gaṇa* or a *da-gaṇa* in addition,[2] it becomes *kīrtidhavala*. (299 c-300 a)

The first, second, fourth and the sixth *pāda-s* of *vijaya* have two *da-gaṇa-s* each and the other two (i.e. the third and the fifth *pāda-s*) have one *cha-gaṇa* or *pa-gaṇa* in addition. (300 b c d)

Wherein, the first step (*pāda*) has three *ca-gaṇa-s* and one *da-gaṇa* and the third has three *da-gaṇa-s*, the fourth and the second have these[3] (very *gaṇa-s*), and likewise[4] the fifth and the seventh too, while the sixth and the eighth have four *da-gaṇa-s*, it is considered to be *vikrama*. (301-302 b)

Dhavala is sung with (words of) blessings employing the word *dhavala*[5] or such other words (of similar import). *Dhavala* is sung even at discretion[6] according to the popular tradition. (302 c-303 b)

[1]*Cha gaṇa* has six *mātrā-s*, therefore each *pāda* would have twelve.
[2]*Ta-gaṇa* has three and *da-gaṇa* has two *mātrā-s* respectively, so each of these *pāda-s* would have fifteen or fourteen *mātrā-s*.
[3]According to 'K' it means that the fourth *pāda* has three *ca-gaṇa-s* and one *da-gaṇa* and the second *pāda* has three *da gaṇa-s*. 'S' does not elaborate it.
[4]'K' interprets that the fifth has the same as the fourth and the seventh has the same as the second *pāda* has, and 'S' agrees.
[5]*Dhavala* lit. means bright or clean, pure.
[6]That is, not necessarily in keeping with the above prescribed rules.

(xxxii) मङ्गलप्रबन्धः

कैशिक्यां वोट्टरागे वा मङ्गलं मङ्गलैः पदैः ॥३०३॥
विलम्बितलये गेयं मङ्गलच्छन्दसाथवा ॥
इति मङ्गलप्रबन्धः ।

(xxxii) *Maṅgala-prabandha:* (303 c-304 b)

Maṅgala is composed with auspicious words[1] and is sung in *kaiśiki* or *boṭṭa rāga* in slow tempo, or alternatively in the *maṅgala* metre.[2] (303 c-304 b)

(xxxiii) ओवीप्रबन्धः

खण्डत्रयं प्रासयुतं गीयते देशभाषया ॥३०४॥
ओवीपदं तदन्ते चेदोवी तज्ज्ञैस्तदोदिता ।
त्रयाणां चरणानां स्युरेकाद्यावृत्तितो भिदाः ॥३०५॥
आदिमध्यान्तगैः प्रासैरेकाद्यैश्च पदे पदे ।
छन्दोभिर्बहुभिर्गेया ओव्यो जनमनोहराः ॥३०६॥
इत्योवीप्रबन्धः

(xxxiii) *Ovī-prabandha:* (304 c-306)

Ovī, as described by the experts, is sung in a local dialect in three parts full of alliteration and employing the word *ovī* at the end. (304 c-306 b)

Varieties (of *ovī*) are (obtained) by the repetition of one or more of its three steps (*pāda-s*) separately and by (providing) alliteration in its words variously in the beginning, the middle and the end of one or more of its *pāda-s*. Popular among the people, *ovī* is sung in many metres. (305 c-306)

(xxxiv) लोलीप्रबन्धः

सानुप्रासैस्त्रिभिः खण्डैर्मण्डिता प्राकृतैः पदैः ।
प्रान्ते लोलीपदोपेता लोली गेया विचक्षणैः ॥३०७॥
इति लोलीप्रबन्धः ।

(xxxiv) *Lolī-prabandha:* (307)

Composed in Prakrit verse, *lolī* is sung by the experts in three parts embellished with alliteration employing the word *lolī* at the end. (307)

[1]Such as *laṅkha, ca'ra* and *ahja* etc. pointed out by 'K'.
[2]'K' quotes its definition as having five *ca·gaṇa-s* in each *pāda*.

(xxxv) ढोल्लरीप्रबन्धः

ढोहवः स्याद्यदा प्रान्ते प्रोल्लसद्ढोल्लरीपदः ।
ढोल्लरी नाम सा प्रोक्ता लाटभाषाविभूषिता ॥३०८॥
इति ढोल्लरीप्रबन्धः ।

(xxxv) *Dholla-prabandha:* (308)

When *dohada*[1] is furnished with the word *dholla* in the end, it is called *dholla* (if) embellished (i.e. composed) in *lāṭī*[2] (language). (306)

(xxxvi) दन्तीप्रबन्धः

अनुप्रासप्रधानं चेत् खण्डत्रयसमन्वितम् ।
दन्तीपदान्वितं प्रान्ते तदा दन्ती निगद्यते ॥३०९॥
इति दन्तीप्रबन्धः ।

अनुक्ताभोगवस्तूनां पदैराभोगकल्पना ।
ओव्यादयस्तु चत्वारो भवन्त्याभोगवर्जिताः ॥३१०॥
इति विप्रकीर्णप्रबन्धाः ।

(xxxvi) *Dantī-prabandha:* (309)

If (a *prabandha*) excelling in alliteration has its three parts provided with the word *dantī* at the end, it is said to be *dantī*. (309)

Among these *prabandha-s* however *ābhoga* has not been mentioned; it may be understood to be composed of *pada-s*. However, the four *prabandha-s* such as *ovī* and these following it are devoid of *ābhoga*. (310)

[1]*Dohada* has already been spoken of vide 308 ante.
[2]*Lāṭī* is the language of the *Lāṭa* region which roughly corresponds to southern Gujarat including Khandesh, also identified by some with central Gujarat or the whole of Gujarat (cf. *The Geographical Dictionary of Ancient and Mediaeval India* by Nundo Lal Dey).

पञ्चमप्रकरणम्

सालगसूडप्रबन्धनिरूपणम्

उपोद्घातः

शुद्धश्छायालगश्चेति द्विविधः सूड उच्यते ।
एलादिः शुद्ध इत्युक्तो ध्रुवादिः सालगो मतः ॥३११॥
छायालगत्वमेलावेर्यद्यप्याचार्यसंमतम् ।
लोके तथापि शुद्धोऽसौ शुद्धसादृश्यतो मतः ॥३१२॥
जात्याद्यन्तरभाषान्तं शुद्धं प्रकरणान्वितम् ।
तत्रोक्तः शुद्धसूडः प्राक् सालगस्त्वधुनोच्यते ॥३१३॥
आद्यो ध्रुवस्ततो मण्ठप्रतिमण्ठनिसारुकाः ।
अडुतालस्ततो रास एकतालीत्यसौ मतः ॥३१४॥

Section 5

Sālagasūḍa Prabandha-s

Introductory: (311-314)

Sūḍa is said to be twofold viz. *śuddha*[1] and *chāyālaga*.[2] *Śuddha*, as constituted by *elā* and other (*prabandha-s*) has already been described,[3] while *dhruva* and others[4] are considered as *sālaga* (*sūḍa*). Though, according to Bharata[5] the (group of *prabandha-s* beginning with) *elā* is conceived

[1]*Śuddha* is defined by 'K' as that which is established in practice as per the rules laid down in theory.

[2]*Chāyālaga*, as elucidated by 'K', is the imitation of *śuddha*. He explains the word *chāyālaga* as a compound of *chāyā* (similarity) and *laga* (lit. that which follows) i.e. the *prabandha* which is structurally similar to the *śuddha prabandha* and follows its rendering. It seems that *chāyālaga* is structurally similar to *śuddha-sūḍa* but technically is not so rigid in the observance of its rules in performance.

[3]The eight *prabandha-s* enumerated vide 23 c-24 b ante i.e. from *elā* to *ekatālī* constitute *śuddha sūḍa* and these have already been elaborated.

[4]The seven melodies enumerated vide verse 314 i.e. from *dhruva* to *ekatālī* constitute *sālagasūḍa*. The name *sālaga* is a regional modification of *chāyālaga* and is used as a synonym.

[5]*Ācārya* refers to Bharata, as also it is interpreted by the commentators. As a matter of fact 'S' explicitly identifies *ācārya* with Bharata but 'K' refers to him implicitly. The purport of the commentators' elucidation seems to be that there is an apparent contradiction in the author's statement when he says that *ācārya* (presumably Bharata) considers the group of *prabhandha-s* beginning with *elā* to be *chāyālaga*. How is it then

to be *chāyālaga*, in the contemporary practice,[1] because of its similarity with the *śuddha* (forms), it is (considered) *śuddha*. The (structural melodic forms) described (in the text) from *jāti* to *antarabhāṣā*,[2] as also the *prakaraṇa* songs[3] constitute the *śuddha*. In this context, the *śuddha sūḍa* has already been described and it is the *sālagasūḍa* that is being dealt with. (311-313)

The first (among the *sālagasūḍa prabandha-s*) is *dhruva* followed by *maṇṭha*, *pratimaṇṭha*, *niḥsāruka*,[4] *aḍḍatāla*,[5] *rāsa* and *ekatālī*: so it is thought.[6] (314)

Sūḍa is classified as *śuddha* and *chāyālaga*, which expression is by itself significant. The author has himself pointed out the fact that Bharata considered even *śuddha sūḍa prabandha-s* such as *elā* and others to be *chāyālaga* reflecting, in his opinion the nonconformity of *sūḍa prabandha-s* to *jāti-gāna* and allied forms of *mārga*-music. But he elucidates that it being so in his time the *elā* and other *prabandha-s* had acquired the same inflexible adherence to the rules, and were thus in contradistinction with *chāyālaga sūḍa-prabandha-s*, similar in structure and design to the *śuddha* (*mārga*) form of music. Thus, the *śuddha-sūḍa-s* are distinguished from the *chāyālaga prabandha-s* on the basis of similarity in structure and the technical rules of performance. However, it could be deduced from what he writes on the whole that, the *sālagasūḍa prabandha-s* do not follow the rules of *śuddha* music rigidly, though they retain some structural similarity with the *śuddha-sūḍa*. It is notable that 'K' defines *śuddha* as *śāstrokta-niyama-pravartita* i.e. promulgated in accordance with the rule of theory.

(i) ध्रुवप्रबन्धः

(क) लक्षणम्

एकधातुर्द्विखण्डः स्यात्त्रयोद्ग्राहस्ततः परम् ।
किंचिदुच्चं भवेत् खण्डं द्विरभ्यस्तमिदं त्रयम् ॥३१५॥

that he classifies them as *śuddha* in the contemporary practice? The author himself, elucidate the commentators, explains that it is because of similarity of form.

It is a settled fact that Bharata does not speak of *prabandha-s* and therefore he cannot be an authority for *elā* etc. being considered as *śuddha*. To Śārṅgadeva, whatever is spoken of by Bharata is included in *śuddha*, but that is not the case in this context. Hence, by implication, they should be considered to be *sālaga*. However, since the group of *elā* and other *prabandha-s* referred to here as *śuddha* were strictly regulated, they were assigned to the category of *śuddha* on the analogy of *jāti* etc.

[1]*Loke* (lit. in the world of) performance in contradistinction with theory.

[2]Thus, the *śuddha* includes the *jāti-s*, the *kapāla* and *kambala gāna-s*, the *giti-s*, the *grāma-rāga-s*, the *uparāga-s*, the *bhāṣā-s*, the *vibhāṣā-s*, the *antarabhāṣā-s* and the *prakaraṇa gīta-s*.

[3]The fourteen *prakaraṇa* and other *gītaka-s* are given in *vādādhyāya* i.e. Chapter V.

[4]Also called *nihsāru*. Ad. ed. reads *niṣsāruka*.

[5]Ad. ed. reads *aḍutāla*. *Addatāli* is the name appearing in *S.R.* Chapter V.

[6]That is, it (*sālagasūḍa*) is classified into seven *prabandha-s*.

ततो द्विखण्ड आभोगस्तस्य स्यात् खण्डमाविषम् ।
एकधातु द्विखण्डं च खण्डमुच्चतरं परम् ॥३१६॥
स्तुत्यनामाङ्कितश्चासौ क्वचिदुच्चकखण्डकः ।
उद्ग्राहस्याद्यखण्डे च न्यासः स ध्रुवको भवेत् ॥३१७॥

(i) *Dhruva-prabandha:* (315-332 b)

(a) The characteristic features:

In *dhruva*, the *udgrāha* consists of two parts having identical tonal structure,[1] (which is) followed by another part[2] in a somewhat higher range (of notes), the three parts being sung twice. Then *ābhoga* is rendered in two parts, the first of which has two portions[3] of identical tonal structure and the second is higher (in pitch-range). The name of the hero is indicated in *ābboga*[4] which, according to some,[5] is partially sung in a higher pitch-range. It[6] is concluded with the first part of the *udgrāha*. (315-317)

(ख) भेदा:

एकादशाक्षरात् खण्डादेकैकाक्षरवर्धितैः ।
खण्डैः ध्रुवाः षोडश स्युः षड्विंशत्यक्षरावधि ॥३१८॥
जयन्तशेखरोत्साहास्ततो मधुरनिर्मलौ ।
कुन्तलः कामलश्चारो नन्दनश्चन्द्रशेखरः ॥३१९॥
कामोदो विजयाख्यश्च कंदर्पजयमङ्गलौ ।
तिलको ललितश्चेति संज्ञाश्चैषां क्रमादिमाः ॥३२०॥
आवितालेन शृङ्गारे जयन्तो गीयते बुधैः ।
स नेतृश्रोतृगातृणामायुःश्रीवर्धनो मतः ॥३२१॥
ऋद्धिसौभाग्यदो वीरे निःसारो शेखरो भवेत् ।
प्रतिमण्ठेन हास्ये स्यादुत्साहो वंशवृद्धिकृत् ॥३२२॥
मधुरो भोगदो गेयः करुणे हयलीलया ।

[1]The implication seems to be that the two parts are composed in a different verbal structure.

[2]'S' identifies this third part as *antara*.

[3]*Khaṇḍa* as used here actually implies an *upa-khaṇḍa* i.e. a subsection or a portion of the *khaṇḍa* (part) spoken of earlier in this verse.

[4]The pronoun *asau* is used for *ābhoga* as elucidated by 'S'.

[5]*Kvacid* lit. 'somewhere' is interpreted by 'S' as 'according to some'. It may be noted that it is already provided (vide verse 316) that the second part of *ābhoga* is to be sung in a higher pitch-range.

[6]It refers to *dhruva*.

क्रीडातालेन शृङ्गारे निर्मलस्तनुते प्रभाम् ॥३२३॥
लघुशेखरतालेन कुन्तलोऽभीष्टदोऽद्भुते ।
कामलो विप्रलम्भे स्याज्झम्पातालेन सिद्धिदः ॥३२४॥
हर्षोत्कर्षप्रदश्चारो वीरे निःसारुतालतः ।
नन्दनो वीरशृङ्गार एकतालेष्टसिद्धिदः ॥३२५॥
वीरे हास्ये च शृङ्गारे प्रतिमण्ठेन गीयते ।
अभीष्टफलदः श्रोतृगातृणां चन्द्रशेखरः ॥३२६॥
प्रतिमण्ठेन शृङ्गारे कामोदोऽभीष्टकामदः ।
हास्ये द्वितीयतालेन विजयो नेतुरायुषे ॥३२७॥
हास्यशृङ्गारकरुणेष्वाविद्धतालेन गीयते ।
कन्दर्पो भोगदो नृणां श्रीसदाशिवसंमतः ॥३२८॥
क्रीडातालेन शृङ्गारे वीरे च जयमङ्गलः ।
जयोत्साहप्रदः पुंसां ध्रुवकस्तिलकाभिधः ॥३२९॥
रसे वीरे च शृङ्गार एकताल्या प्रगीयते ।
प्रतिमण्ठेन शृङ्गारे ललितः सर्वसिद्धये ॥३३०॥
स्यादूर्णनियमः सर्वखण्डे खण्डद्वये तथा ।
यथोक्तान् यो जयन्तादीन् गायेन्निपुणया धिया ॥३३१॥
सर्वक्रतुफलं तस्येत्यवोचन्मुनिसत्तमः ।

इति ध्रुवप्रबन्धः ।

(b) The varieties of *dhruva:*

Sixteen *dhruva-s*[1] are obtained by successively adding one syllable to the initial eleven syllables upto the maximum of twenty-six syllables to each part (*khaṇḍa*). They are respectively named *jayanta, śekhara, utsāha, madhura, nirmala, kuntala, kāmala, cāra, nandana, candraśekhara, kāmoda, vijaya, kandarpa, jayamaṅgala, tilaka* and *lalita*. (318-320)

(These are described as under):

1. *Jayanta* is sung by the sages in *ādi-tāla* in the context of conjugal love (*śṛṅgāra*). It is believed that it prolongs the lifespan and increases the prosperity of the hero, the listener and the singer.[2] (321)

2. *Śekhara* is (sung) in *niḥsāru* (*tāla*) in (the context of) heroic sentiment (*vīra*) and bestows accomplishment and fortune. (322 a b)

[1]The varieties of *dhruva prabandha* are meant.

[2]*Gāta*, lit. The singer, also stands for the composer.

Incidentally, it may be remarked that the specific merit of singing these particular variations of *dhruva* is also mentioned by the author.

3. *Utsāha* is (sung) in *pratimaṇṭha* (*tāla*) in the context of mirth (*hāsya*), and it advances the family line. (322 c d)

4. *Madhura* is sung with *hayalila-tāla* in (the expression of) pathos. It bestows worldly enjoyment. (323 a b)

5. *Nirmala* is (sung) with *kriḍā tāla* in (the context of) conjugal love; it spreads glory. (323 c d)

6. *Kuntala* is (sung) with *laghuśekhara tāla* in (the expression of) astonishment or wonder (*adbhuta*). (324 a b)

7. *Kāmala* is (sung) with *jhampā tāla* in (portraying) love in separation (*vipralambha*); it bestows attainment. (324 c d)

8. *Cāra* is (sung) with *niḥsāru tāla* in the heroic sentiment; it endows gladness and upliftment. (325 a b)

9. *Nandana* is (sung) with *ekatālī* (*tāla*) in (the expression of) heroism and conjugal love; it bestows desired attainment. (325 c d)

10. *Candraśekhara* is sung with *pratimaṇṭha tāla* in (the expression of) heroism, mirth and conjugal love; it bestows desired rewards upon the listener as well as singer. (326)

11. *Kāmoda* is (sung) with *pratimaṇṭha tāla* in (the sentiment of) conjugal love; it fulfils the most desired object. (327 a b)

12. *Vijaya* is sung with *dvitīya tāla* in (the expression of) mirth, it bestows longevity upon the hero (*netā*). (327 c d)

13. *Kandarpa*, having the approbation of sadāśiva is (sung) with *ādi-tāla* in the (context of) mirth, conjugal love and pathos, and it affords wordly enjoyments to people. (328)

14. *Jayamaṅgala* is sung with *kriḍā tāla* in (the context of) conjugal love and the heroic sentiment. (329 a b)

15. *Tilaka* – the variety of *dhruva* called *tilaka* is sung with *ekatālī* (*tāla*) in (the context of) heroic sentiment and conjugal love; it inspires enthusiasm in men and bestows victory upon them. (329 c-330 b)

16. *Lalita* (is sung) with *pratimaṇṭha tāla* in (the context of) conjugal love for every attainment. (300 c d)

The rule pertaining to the (use of) syllables[1] may be applied to all the parts (*khaṇḍa-s*) or to two only. (331 a b)

Whoever sings the *jayanta* and other *prabandha-s*[2] by the prescribed method with an efficient mind, to him accrues the reward of (performing) all the sacrifices; so it is declared by Bharata.[3] (331 c-332 b)

A reference may be made to Section IV of Chapter I (verse 90-91) wherein the *śuddha tāna-s* (combinational note-series) are linked with the names of vedic sacrifices and are said to yield the very same fruits to the

[1]The rule prescribed vide verse no. 318.

[2]The sixteen variations of *dhruva* are meant.

[3]As it has already been pointed out, Bharata does not mention any *prabandha-s*, but this statement has been ascribed to him on the basis that whatever musical forms were strictly regulated were ultimately traced to Bharata in their origins.

users of those *tāna-s*. Here, the same line of thinking is extended to the *dhruva-prabandha-s*. Each of them is capable of producing a particular benefit for the listeners, the singer and the hero as well, not only in terms of worldly prosperity and so on, but also in terms of *adṛṣṭa* (the unforeseen) results that are usually obtainable through the performance of vedic sacrifices. In other words, the term *chāyālaga* becomes significant as the reflection of *śuddha sūḍa* even in this respect, since *śuddha* as such being *gāndharva* i.e. strictly regulated, is capable of *adṛṣṭa-phala* (unforeseen other-worldly results). (cf. 'K' on verse 332)

(ii) मण्ठप्रबन्धः

(क) लक्षणम्

द्वियत्येकविरामं वा यस्योद्ग्राहाख्यखण्डकम् ॥३३२॥
ततः खण्डं ध्रुवाख्यं द्विस्ततो वैकल्पिकोऽन्तरः ।
तं गीत्वा ध्रुवमागत्य वाभोगो गीयते सकृत् ॥३३३॥
ध्रुवे न्यासस्ततः प्रोक्तः स मण्ठो मण्ठतालतः ।

(ii) *Maṇṭha-prabandha:* (332 c-338 b)

(a) The characteristic features:

Wherein the section called *udgrāha* is provided with either two pauses (*yati-s*[1]) or one stop (*virāma*),[2] the section called *dhruva* is (sung) twice followed optionally by *antara*; and wherein having sung that and having returned to *dhruva*, if the *ābhoga* is sung once and the conclusion is set in *dhruva* (by a singer), it is said to be *maṇṭha*. It is (sung) with *maṇṭha-tāla*. (332 c-334 b)

(ख) भेदाः

जयप्रियो मङ्गलश्च सुन्दरो वल्लभस्तथा ॥३३४॥
कलापः कमलश्चेति षड्भेदा मण्ठके मताः ।
षट्प्रकारो मण्ठतालो रूपकं तेन भिद्यते ॥३३५॥
वीरे जयप्रियो गेयो मण्ठेन जगणात्मना ।
मङ्गलो भेन भृङ्गारे सुन्दरः सेन तद्रसे ॥३३६॥
वल्लभो रेण करुणे कलापो नगणेन तु ।

[1]*Yati*, in this context, is not used in relation to *tāla* but it signifies a metrical pause, a caesura provided within a part (*khaṇḍa*) of a song.

[2]*Virāma* (lit. a stop) is similarly used in the sense of a pause.

विरामान्तेन गातव्यो रसे हास्ये विचक्षणैः ॥३३७॥
विरामान्तद्रुतद्वंद्वाल्लघुना कमलोऽद्भुते ।
इति मण्ठप्रबन्धः ।

(b) The varieties of *maṇṭha:*

Six varieties of *maṇṭha* are accepted viz. *jayapriya, maṅgala, sundara, vallabha, kalāpa* and *kamala. Maṇṭha tāla* (too) is of six varieties by which the *prabandha*[1] is distinguished. (334 c-335)

(These are defined as under):

1. *Jayapriya* is sung with the *maṇṭha* (*tāla*) having a *ja-gaṇa*,[2] in the (context of) heroic sentiment. (336 a b)
2. *Maṅgala* is (sung) with (*maṇṭha tāla* having) a *bha-gaṇa* in the context of conjugal love. (336 c)
3. *Sundara* is with *sa-gaṇa*[3] in the same[4] *rasa* (aesthetic delight). (336 d)
4. *Vallabha* is with *ra-gaṇa* in pathos. (337 a)
5. *Kalāpa* is sung by the experts with a *na-gaṇa* ending with *virāma*[5] in (the context of) mirth. (337 b-d)
6. *Kamala* is with two *druta-s*[6] having a *virāmānta* and a *laghu* in the sentiment of wonder. (338 a b)

(iii) प्रतिमण्ठप्रबन्धः

मण्ठवत् प्रतिमण्ठावेलंक्मोद्ग्राहाविकं मतम् ॥३३८॥
तथाप्येषां विशेषस्तु प्रत्येकं प्रतिपाद्यते ।
तत्र च प्रतिमण्ठेन तालेन प्रतिमण्ठकः ॥३३९॥
चतुर्धा सोऽमरस्तारो विचारः कुन्द इत्यपि ।
अमरो गुरुणैकेन भृङ्गारे स विधीयते ॥३४०॥
विरामान्तद्रुतद्वंद्वाल्लघुद्वंद्वेन जायते ।

[1] *Rūpaka* is another name for *prabandha*. The purport seems to be that the six varieties of *maṇṭha-tāla* form the distinguishing feature of the six varieties of *maṇṭha-prabandha*.

[2] *Maṇṭha-tāla* is described fully in Chapter V (see verses 277-278). It has a *ja-gaṇa* (ISI), or *bha-gaṇa* (SII), or *sa-gaṇa* (IIS) etc. in the beginning which is followed by four *laghu-s* arranged as a *guru* and two *laghus* and so on, differently in different varieties (of *maṇṭha*) which is said to be of ten types.

[3] That is, in *maṇṭha-tāla* with a *sa-gaṇa*.

[4] That is, conjugal love.

[5] A measure of time in *deśī-tāla-s* (Chapter V).

[6] *Druta* is a measure of time in *tāla* equal to half of *laghu*.

ताराख्यः प्रतिमण्ठोऽसौ रसयोर्वीररौद्रयोः ॥३४१॥
लघुत्रयाद्विरामान्ताद्विचारः करुणे भवेत् ।
कुन्दो विरामसंध्येन सत्रयेणाद्भुते भवेत ॥३४२॥
ते भृङ्गारेऽपि चत्वारो गीयन्ते लक्ष्मवेदिभिः ।
इति प्रतिमण्ठप्रबन्धः ।

(iii) *Pratimaṇṭha-prabandha:* (338 c-343 b)

The character of *udgrāha* and other sections of *pratimaṇṭha* is similar[1] to that described in *maṇṭha*, yet certain specifications are being laid down in each case. (338 c-339 b)

To begin with, *pratimaṇṭha* is sung with *pratimaṇṭha tāla*.[2] It is fourfold viz. *amara, tāra, vicāra* and *kunda*. (339 c-340)

(These are defined as under):

1. *Amara* is (sung) with one *guru* and is employed (in the context of) conjugal love. (340 c d)
2. *Tāra-pratimaṇṭha* arises with two *druta-s* ending with *virāma*[3] followed by two *laghu-s*; it is (sung) in (the expression of) the sentiments of heroism and wrath. (341)
3. *Vicāra* is (sung) with three *laghu-s* ending with a *virāma* in (the expression of) pathos. (342 a b)
4. *Kunda* is sung with three *laghu-s* having the middle with *virāma* and is (used in the context of) wonder. (342 c d)

According to the experts, these four varieties are also sung in (sentiment of) conjugal love. (343 a b)

(iv) निःसारुकप्रबन्धः

बद्धो निःसारुतालेन प्रोक्तो निःसारुको बुधैः ॥३४३॥
वैकुन्दानन्दकान्तारः समरो वाञ्छितस्तथा ।
विशालश्चेति स प्रोक्तः षड्विधः सूरिशार्ङ्गणा ॥३४४॥
द्रुतद्वंद्वाल्लघुद्वंद्वाद्वैकुन्दो मङ्गले भवेत् ।

[1] *Pratimaṇṭha* has the same general features as *maṇṭha* but it is distinguished by *pratimaṇṭha tāla* which it employs, and by the *rasa-s* with which its varieties are associated.

[2] *Pratimaṇṭha tāla* is defined in Chapter V (296 a) as having a *sa-gaṇa* or a *bha-gaṇa* i.e. IIS, SII.

Pratimaṇṭha tāla is composed of *sa gaṇa* or *bha-gaṇa* as shown above and in any case has one *guru* and two *laghu-s* arranged in a different order.

[3] *Virāma*, in this context, signifies a measure of time used in *deśī tāla-s* which is equivalent to half of the unit to which it is applied e.g., *druta virāma* means half the measure of *druta* being added to *druta*.

कुर्याद्वानन्दमानन्दे विरामान्तद्रुतद्वयात् ॥३४५॥
कान्तारो लघुरुभ्यां स्याद्विप्रलम्भे स गीयते ।
लघुद्वयाद्विरामान्तात् समरो वीरगोचरः ॥३४६॥
लघुत्रयाद् द्रुतद्वंद्वाद्वाञ्छितो वाञ्छितप्रदः ।
संभोगे स्याद्विशालाख्यो लाद् द्रुतद्वयतो लघोः ॥३४७॥
इति निःसारुकप्रबन्धः ।

(iv) *Niḥsāruka-prabandha:* (343 c-347)

Niḥsāruka is composed in *niḥsāru tāla* as spoken by the wise. (343 c d)

Śārṅgadeva has declared it to be sixfold viz. *vaikunda, ānanda, kāntāra, samara, vāñchita* and *viśāla.* (344)

(These are described as under):

1. *Vaikunda* is (sung) with two *druta-s* and two *laghu-s* on auspicious occasions. (345 a b)

2. *Ānanda*[1] is done with two *druta-s* ending with a *virāma*, in blissful enjoyment. (345 c d)

3. *Kāntāra* is sung with a *laghu* and a *guru* in (the context of) love in separation. (346 a b)

4. *Samara*[2] is (sung) with two *laghu-s* ending with a *virāma* in the heroic situation. (346 c d)

5. *Vāñchita* is (sung) with three *laghu-s* followed by two *druta-s*; it bestows the desired (fruit). (347 a b)

6. *Viśāla* is (sung) by one *laghu* and two *druta-s* followed by a *laghu* in (the context of) the union of lovers. (347 c d)

(v) अड्डुतालप्रबन्धः

अड्डुतालेन तालेनाड्डुतालः परिकीर्तितः ।
निःशङ्कशङ्कशीलाश्च चारोऽथ मकरन्दकः ॥३४८॥
विजयश्चेति स प्रोक्तः षोढा सोढलसूनुना ।
लगुरुभ्यां द्रुतद्वंद्वान्निःशङ्को विस्मये भवेत् ॥३४९॥
लघोर्द्रुतद्वयेन स्याच्छङ्कः शृङ्गारवीरयोः ।
शान्ते शीलो विरामान्तद्रुतद्वंद्वाल्लघोर्भवेत् ॥३५०॥
द्रुतद्वन्द्वाल्लगाभ्यां स्याच्चारो वीरेऽद्भुते रसे ।

[1]'S' says that *ānanda* is popularly known as *rūpaka.*
[2]According to 'S' *samara* is popularly known as *jambunāla.*

शृङ्गारे मकरन्दः स्याद् द्रुतद्वंद्वात् परे गुरौ ॥३५१॥
विजयाख्यो रसे वीरे द्रुताभ्यां लघुना भवेत् ।
इति अड्डुतालप्रबन्धः ।

(v) *Aḍḍatāla-prabandha:* (348-352 b)

Aḍḍatāla is known to be (composed) in the *tāla* called *aḍḍatāla.*[1] (348 a b)

The son of Sodhala[2] has declared it to be sixfold viz. *niḥśaṅka, śaṅka, śīla, cāra, makaranda* and *vijaya.* (348 c-349 b)

(These are now described as under):

1. *Niḥśaṅka* is (sung) with a *laghu* and a *guru* followed by two *druta-s* in (the expression of) astonishment. (349 c d)

2. *Śaṅka* is (sung) with one *laghu* and two *druta-s* in (the context of) conjugal love and heroic sentiment. (350 a b)

3. *Śīla* is (sung) with a couple of *druta-s* ending with a *virāma* and followed by a *laghu* in the context of tranquillity. (350 c d)

4. *Cāra* is (sung) with a couple of *druta-s* followed by a *laghu* and a *guru* in (the context of) conjugal love. (351 a b)

5. *Makaranda* is (sung) with a couple of *druta-s* followed by two *guru-s* in (the context of) conjugal love. (351 c d)

6. *Vijaya* is (sung) with two *druta-s* and one *laghu* in the heroic sentiment. (352 a b)

(vi) रासकप्रबन्धः

रासको रासतालेन स चतुर्धा निरूपितः ॥३५२॥
विनोदो वरदो नन्दः कम्बुजश्चेति शार्ङ्गिणा ।
आलापान्तध्रुवपदाद्विनोदः कौतुके भवेत् ॥३५३॥
ध्रुवाद्यालापमध्यात्तु वरदो वेधतास्तुतौ ।
खण्डमाद्यं द्विखण्डस्योद्ग्राहस्यालापनिर्मितम् ॥३५४॥
यस्यासौ रासको नन्दो गीयतेऽभ्युदयप्रदः ।
आलापावेर्ध्रुवपदात् कम्बुजः करुणे भवेत् ॥३५५॥
सर्वेषु रासकेष्वेषु द्विखण्डोद्ग्राहकल्पना ।
इति रासकप्रबन्धः ।

[1]*Aḍḍatāla* is defined in Chapter V (205 d and 206 a b) as having one *druta* followed by two *laghu-s* under the name of *aḍḍatāla*, also called by some as *tripuṭa.*
[2]That is, Śārṅgadeva, the author.

(vi) *Rāsaka-prabandha:* (352 c-356 b)

Rāsaka is (composed) with *rāsa tāla*; it is demonstrated by Śārṅgadeva as fourfold viz. *vinoda, varada, nanda* and *kambuja*. (352 c-353 b)

(These are described as under):

1. *Vinoda* has *ālāpa* (sung) at the end of the verbal content of *dhruva* (*dhruvapada*); it (expresses) the feeling of curiosity. (353 c d)

2. *Varada* has *ālāpa* in the midst of *dhruva* and is (sung) in the propitiation of gods. (354 a b)

3. *Nanda* is the *rāsaka* in which there are two sections (*khaṇḍa-s*) of which the first comprises *ālāpa*; it bestows prosperity. (354 c-355 b)

4. *Kambuja* has *ālāpa* in the beginning of *dhruva*; it is (expressive of) pathos. (355 c d)

In all the *rāsaka-s*, the *udgrāha* is conceived in two parts (*khaṇḍa-s*). (356 a b)

(vii) एकतालीप्रबन्धः

एकतालो भवेत्तालेनैकताल्या त्रिधा च सा ॥३५६॥
रमा च चन्द्रिका तद्वद्विपुलेत्यथ लक्षणम् ।
सकृद्विरतिरुद्ग्राहोऽन्तरस्त्वक्षरनिर्मितः ॥३५७॥
यस्यामसौ रमा सा च गातृश्रोत्रोः श्रिये भवेत् ।
उद्ग्राहो द्विवलो यस्यामालापरचितोऽन्तरः ॥३५८॥
घनद्रुता घनयतिर्घनानुप्रासयोगिनी ।
चन्द्रिका सैकताली स्याद् भूरिसौभाग्यदायिनी ॥३५९॥
आलापपूर्वकोद्ग्राहा विपुलानन्ददायिनी ।
आलापो गमकालप्तिरक्षरैर्वर्जिता मता ॥३६०॥
सैव प्रयोगशब्देन शार्ङ्गदेवेन कीर्तिता ।

इत्येकतालीप्रबन्धः

इति सालगसूडप्रबन्धाः

(vii) *Ekatāli-prabandha:* (356 c-361 b)

Ekatāli is composed in *ekatāli tāla*; it is threefold viz. *ramā, candrikā* and *vipulā*. They are defined (as follows). (356 c-357 b)

1. *Ramā* is that wherein the *udgrāha*, having two pauses,[1] is sung once,

[1]This has been translated according to the interpretation of 'S' who seems to have had a different reading. 'K', as also the text of Ad. ed. reads *Sakṛdvirati* but 'S' seems to read *sakṛdviyati*.

while the *antara*[1] is composed of words;[2] it is for the prosperity of the singer and the listener. (357 c-358 b)

2. *Candrikā* is that wherein *udgrāha* has two parts and the *antara*[3] consists of *ālāpa*. It employs many *druta-s*, pauses (*yati-s*) and is rich in alliteration. It bestows immense fortune. (358 c-359)

3. *Vipulā* is that (wherein) *ālāpa* is done before *udgrāha*; it is extremely delightful. (360 a b)

The singing of *gamaka-s* (shakes) in *ālapti* without (employing) words is considered to be *ālāpa*. This has also been called *prayoga* by Śārṅgadeva. (360 c-361 b)

षष्ठप्रकरणम्

प्रबन्धानामुत्तमादिविभागः

(क) रूपकविभागः

(i) उत्तमरूपकम्

गुणान्वितं दोषहीनं नवं रूपकमुत्तमम् ॥३६१॥
रागेण धातुमातुभ्यां तथा ताललयोद्भवैः ।
नूतनैः रूपकं नूत्नं रागः स्थायान्तरैर्नवैः ॥३६२॥
धातू रागांशभेदेन मातोस्तु नवता भवेत् ।
प्रतिपाद्यविशेषेण रसालंकारभेदतः ॥३६३॥
लयग्रहविशेषेण तालानां नवता मता ।
तालविश्रामतोऽन्येन विश्रामेण लयो नवः ॥३६४॥
छन्दोगणग्रहन्यासप्रबन्धावयवैर्नवैः ।
औद्भवापरपर्याया रचना नवतां व्रजेत् ॥३६५॥

SECTION 6

Criteria of Critical Evaluation of *Prabandha-s*

(a) Critical classification of *Rūpaka:* (361 c-373)

(i) *Uttama-rūpaka-s:* (361 c-365)

The best *rūpaka-s* embody excellences,[4] are free from faults[5] and are

[1]'K' argues that the use of the word *tu* in the text shows that *antara* here refers to a part of *dhruva*.

[2]From this 'K' infers that *udgrāha* consists of *ālāpa*.

[3]According to 'K' *antara* means a part of *dhruva*.

[4]The excellences of singing as described vide verses 374-379 b of this section.

[5]The faults or the blemishes of singing as described vide verses 379 c-380 of this section.

(marked by) novelty. (361 c d)

A *rūpaka* acquires novelty by employing new *rāga-s*, new tonal and verbal structures, new *tāla-s*, tempo and specific compositions (*aṅḍuva-s*). (362 a c)

Rāga gains novelty by employing different *sthāya-s*,[1] the tonal structure (becomes new) by inducting some of the aspects of other *rāga-s*[2] and the novelty of verbal structure is obtained by modifying the subject matter, and through different *rasa-s* and figures of speech employed. (362 d-363)

Novelty of *tāla-s* consists in the special tempo[3] (*laya*) and *graha*[4] (commencement). The tempo (*laya*) becomes new by (patterns of) rest other than those inherent in *tāla*. (364)

The specific composition, also in other words called *aṅḍuva*, gains novelty by employing new elements of *prabandha* such as metre, *gaṇa*, the *graha*[5] and the conclusion (*nyāsa*).[6] (365)

(ii) मध्यमरूपकम्

रूपकं त्रिविधं ज्ञेयं परिवृत्तं पदान्तरम् ।
भञ्जनीसंश्रितं चेति शार्ङ्गदेवेन कीर्तितम् ॥३६६॥

(ii) *Madhyama-rūpaka:* (366)

Rūpaka[7] is known to be threefold viz. *parivṛtta*, *padāntara* and *bhañjanīsamśrita*; so is it declared by Śārṅgadeva. (366)

[1] *Sthāya* is defined as *gītāvayava* i.e a constituent part of the melody. The *sthāya*-have been dealt with in Chapter III.

[2] *Rāgāṅga*, as defined by 'K' refers to the constituent parts of any other *rāga*, used as a specific part of a *rāga*.

[3] *Laya* is threefold viz. the slow, middle and fast.

[4] *Graha* too is threefold viz. *sama* (even), *atīta* (past) and *anāgata* (unarrived), cf. Chapter V for further details.

[5] *Graha* in the context of *prabandha* implies *udgrāha*, through in a *rāga* or *jāti* it means initial note.

[6] *Nyāsa* similarly is the final note, but in the context of *prabandha* it means conclusion of the composition.

[7] The *uttama* (best) *rūpaka* has been spoken of in verse 361 c d ante. 'K' enumerates these three *rūpa'a-s* (366) as belonging to the category of *madhyama*. The text merely states that *rūpaka* is threefold etc not specifying them anyway either as *uttama* or *madhyama*. On the other hand 'S' speaks of threefold best *rūpaka*. We have followed the interpretation of 'K' in our classification.

(iii) अधमरूपकम्

खल्लोत्तारानुसारी तु रूपकेष्वधमौ मतौ ।
इति रूपकप्रबन्धः ।

(iii) *Adhama-rūpaka:* (367 a b)

Khalottāra and *anusāra* are rather considered as the inferior *rūpaka-s*. (367 a b)

(These varieties are described as follows):

(iv) मध्यमरूपकभेदाः

(१) परिवृत्तरूपकम्

रूपकं पूर्वसंसिद्धं स्वस्थानेन नवेन यत् ॥३६७॥
यद्वा रागेण तालेन कृतं तत् परिवृत्तकम् ।
यत्र स्थायिनि यत्स्थानं रूपकं रचितं पुरा ॥३६८॥
तत् स्वस्थानं तदन्यस्थं स्थाऽन्यपरिवर्तनम् ।
परिवृत्तं रागतालपरिवर्तभवं स्फुटम् ॥३६९॥
इति परिवृत्तरूपकम् ।

(iv) Varieties of *madhyama-rūpaka:* (367 c-371)

(1) *Parivṛtta-rūpaka:*

If a pre-established *rūpaka* is modified by a new *svasthāna*[1] or a (new) *rāga* or *tāla*, it is *parivṛtta*. (367 c-368 b)

Svasthāna is that *sthāna*[2] (range) in which the *rūpaka* is originally composed on the basis of a particular *sthāyī* (steady note). That (*svasthāna*) becomes different through a change in factors other than the *sthāyī* (steady note).[3] Thus, *parivṛtta* clearly emerges from a change in *rāga* and *tāla*. (368 c-369)

[1] *Svasthāna* is a term that we first came across in Chapter 3 (verse 191) in the sense of 'step of *rāgālapti*' (there being four such steps). But here the word *svasthāna* is not used in that sense. Here it is used by the author in a different sense which is elucidated by him in verses 368 c-369 b.

[2] *Sthāna* register.

[3] According to 'S' the editor of Ad. ed. of *S.R.* has reconstructed the text as स्थाऽन्यपरिवर्तनम्, cf. Anandashrama ed. स्थाभ्येव परिवर्तनम् ।

(२) पदान्तररूपकम्

तस्मिन्नेव रसे रागे ताले च रचितं भवेत् ।
मातुस्थायविचित्रत्वाद् गुणोदारं पदान्तरम् ॥३७०॥
इति पदान्तररूपकम् ।

(2) *Padāntara-rūpaka:*

When the excellence (of a pre-established *rūpaka*) is enhanced by varying its verbal structure and the *sthāya-s*, retaining the same *rāga*, *rasa* and *tāla*, it is *padāntara*. (370)

(३) भञ्जनीसंश्रितरूपकम्

केनापि रूपकं गीतं निजावन्येन धातुना ।
येन तस्यान्यधातुत्वाद्भञ्जनीसंश्रितं मतम् ॥३७१॥
इति भञ्जनीसंश्रितरूपकम् ।

(3) *Bhañjanīsaṁśrita-rūpaka:*

If a *rūpaka* leaving aside its tonal structure (*dhātu*), takes resort to another *dhātu*, because of having a different *dhātu*, it is called *bhañjanī-saṁśrita*. (371)

(v) अधमरूपकभेदाः

(१) खल्लोत्ताररूपकम्

प्राग्रूपकगताः स्थायाः स्थानान्तरगता यदि ।
मात्वन्तरेण रच्यन्ते खल्लोत्तारस्तदा भवेत् ॥३७२॥
इति खल्लोत्ताररूपकम् ।

(v) Varieties of *adhama-rūpaka:* (372-373)

(1) *Khallottāra-rūpaka:*

When the *sthāya-s* of the original *rūpaka* are transferred in to another verbal structure (*mātu*) and a different *sthāna*, it becomes *khallottāra*. (372)

(२) अनुसाररूपकम्

रागे ताले च तत्रैव किंचिद्धातुविलक्षणः ।
मात्वन्तरेणानुसारो गुणोत्कर्षविवर्जितः ॥३७३॥
इत्यनुसाररूपकम् ।

(2) *Anusāra-rūpaka:*

The *rāga* and *tāla* (of the original *rūpaka*) remaining the same, if there be a slight novelty (i.e. variation) in the tonal structure (*dhātu*) with a different verbal structure (*mātu*) it (the *rūpaka*) becomes *anusāra*; it is devoid of heightened excellence. (373)

(ख) गीतगुणदोषाः

(i) गीतगुणाः

व्यक्तं पूर्णं प्रसन्नं च सुकुमारमलंकृतम् ।
समं सुरक्तं श्लक्ष्णं च विकृष्टं मधुरं तथा ॥३७४॥
दशैते स्युर्गुणा गीते तत्र व्यक्तं स्फुटैः स्वरैः ।
प्रकृतिप्रत्ययैर्यच्चोक्तं छन्दोरागपदैः स्वरैः ॥३७५॥
पूर्णं पूर्णाङ्गमकं प्रसन्नं प्रकटार्थकम् ।
सुकुमारं कण्ठभवं स्निग्धानोत्यमलंकृतम् ॥३७६॥
समवर्णलयस्थानं सममित्यभिधीयते ।
सुरक्तं वल्लकीवंशकण्ठध्वन्येकतायुतम् ॥३७७॥
नीचोच्चद्रुतमध्यादौ श्लक्ष्णत्वे श्लक्ष्णमुच्यते ।
उच्चैरुच्चारणादुक्तं विकृष्टं भरतादिभिः ॥३७८॥
मधुरं धुर्यलावण्यपूर्णं जनमनोहरम् ।
इति गीतगुणाः ।

(b) The excellences and blemishes of song (*gīta*): (374-380)

(i) The excellences of song: (374-379 b)

The ten excellences of singing (*gīta*)[1] are *vyakta*, *pūrṇa*, *prasanna*, *sukumāra*, *alaṅkṛta*, *sama*, *surakta*, *ślakṣṇa*, *vikṛṣṭa* and *madhura*.[2] (374-375 a)

(These are defined as follows):

1. *Vyakta* (manifest) is that in which the basic words[3] along with the prefixes or suffixes are pronounced (i.e. sung) with clear and distinct notes. (375 b c)

[1] *Gīta* (i.e. in vocal melody) seems to refer to the tonal as well as the verbal, as also the rhythmic structure.

[2] Since all these terms are presently being defined, their literal meanings are not indicated in English.

[3] *S. Rāj* reads it as *vrutkṛṣṭam* which seems to reflect its function more clearly (*S. Rāj*, II. 2.3.55).

2. *Pūrṇa* (perfect) is complete with integral parts (*aṅga-s* of *prabandha*) and is enriched by shakes (*gamaka-s*). (375 d-376 a)

3. *Prasanna* (clear) has lucidity of meaning. (376 b)

4. *Sukumāra* (delicate) is produced in the throat. (376 c)

5. *Alaṅkṛta* (embellished) arises from the three registers (*sthāna-s*). (376 d)

6. *Sama* (equipoised) is so called for it obtains a happy correlation among tone-patterns (*varṇa-s*),[1] tempo (*laya*) and the registers. (377 a b)

7. *Surakta* (delightful) embodies unity of the sounds of *vīṇā*, flute and the throat. (377 c d)

8. *Ślakṣṇa* (smooth) is indicative of smoothness (of movement) between the low and the high (tones) and the fast and the middle tempo and so on. (378 a b)

9. *Vikṛṣṭa* (raised) is so called by Bharata and others because it is pronounced (sung) in high tones. (378 c d)

10. *Madhura* (sweet) is full of incomparable beauty and is enchanting for people. (379 a b)

(ii) गीतदोषाः

दुष्टं लोकेन शास्त्रेण श्रुतिकालविरोधि च ॥३७९॥
पुनरुक्तं कलाबाह्यं गतक्रममपार्थकम् ।
ग्राम्यं संविग्धमित्येवं दशधा गीतदुष्टता ॥३८०॥

इति गीतदोषाः ।

॥ इति श्रीमदनवद्यविद्याविनोदश्रीकरणाधिपतिश्रीसोढल-
देवनन्दनिःशङ्कश्रीशार्ङ्गदेवविरचिते संगीत-
रत्नाकरे प्रबन्धाध्यायश्चतुर्थः ॥

(ii) The blemishes of song: (379 c-380)

Melodic fault is tenfold viz. (1) being defective by peoples' (popular) standard, (2) being defective by critical[2] standard, (3) being inappropriate[3] in *śruti-s*, and (4) time,[4] (5) by repetition, (6) by violating the *kalā-s*,[5] (7) by transgressing proper order,[6] (8) being devoid of meaning, (9) being indecent or uncultured, and (10) being confused. (379 c-380)

[1] *Varṇa* could also mean syllables of the song text.
[2] *Śāstra*, here means a body of rules incorporating criteria of critical evaluation.
[3] That is imperfection in the use of *śruti-s*, or, as 'S' interprets it, 'short of *śruti-s*.'
[4] Some *rāga-s* are assigned to particular seasons or periods of time during the day. Violation of this prescription may be implied
[5] *Kalā* has different meanings, but here it may imply the pattern of *tāla*, in the sense of the basic unit of time-measure in *tāla*.
[6] The order could be related to melody, rhythm, text etc.

Half-line Śloka-Index

अंशांशाभ्येति यो रागे 181
अंशोंऽशान्तरसंचारात् 181
अकारे दैवतं विष्णुः 227
अक्षरासम्बरो येषु 187
अक्षुण्णितस्थितिः स्थान० 4
अग्राम्यः सुकुमारश्च 228
अग्राम्योऽक्षरनादानाम् 228
अङ्गं कर्णाटवङ्गालम् 106
अङ्गबङ्गकलिङ्गार्धै० 206
अङ्गहारप्रयोगज्ञै० 206
अङ्गानि षट् तस्य 215
अङ्गैः षडादिभिर्हीनैः 218
अङ्घ्रिघ्रपूर्यं तदन्यच्चेत् 249
अङ्घ्री खण्डद्वयं सानु० 222
अद्भुतालस्ततो रासः 308
अद्भुतालेन तालेन 316
अतारजस्तारहीनः 259
अतारमध्यमा पाप० 97
अतारा प्रार्थने मन्द्र० 135
अतानौ तेऽच्छिकातानै 256
अतिदीर्घप्रयोगाः स्युः 181
अति सूक्ष्मः कृमो भग्नः 168
अत्युक्तायास्तु चत्वारः 234
अथोच्यते परित्यागात् 158
अथ ग्रन्थेन संक्षिप्त० 1
अथ प्रकीर्णकं कर्ण० 145
अथ रागाङ्गभाषाङ्ग० 14
अथाधुनाप्रसिद्धानाम् 16
अध्यात्मगोचरा चर्चा 303
अनन्तत्वान्नु संकीर्णाः 252
अनादिसंप्रदायं यत् 210
अनिबद्धा निबद्धा च 287
अनिर्युक्तश्च निर्युक्तः 219
अनुकार इति प्रोक्तः 151
अनुक्ताभोगवस्तूनाम् 307
अनुच्छिष्टोक्तिनिर्बन्धः 146
अनुप्रासप्रधानं चेत् 307
अनुरक्तेस्तु जनकः 166
अनुस्वानविहीनत्वम् 169
अनेकरागागमंचारः 150
अन्तःसारो घनत्वस्य 190
अन्त्येऽङ्गः प्रहरे गेयः 43
अन्तरः पूर्ववत्तस्मात् 290
अन्तरे सोऽन्तरो वक्रः 190
अन्यच्छायापवृत्तौ ये 178
अन्यथा चान्यणा गायेत् 201
अन्यस्तु मधुरस्निग्ध० 159
अन्यूनातिरिक्तवर्णे दक्षः 151
अन्येषां गूढगर्भाणाम् 161
अन्योपरागजा ताम्यः 12
अपरं स्मरतेनाम्नम् 296
अपरः स्निग्धमधुर० 159
अपस्थानस्य ते स्थाया. 181
अपस्थानस्य मिश्रतेः 174
अपेक्षितश्च घोषश्च 174
अप्रसिद्धास्तु ता लक्ष्ये 238
अब्जपत्रोऽब्जगर्भश्च 288
अभावश्छन्दसां वृत्तम् 257
अभिव्यक्तिर्यत्र दुष्टा 19
अभीष्टफलदः श्रोतृ० 311
अमरो गुरुणैकेन 314
अमुं प्रयोगं मेलापम् 222

Corrigenda

Page	*Line (from above)*	*Line (from below)*	*Incorrect*	*Correct*
34	8		(vi)	(vii)
39		1	writer	winter
46	6		नेमोऽस्तु.	नेमोऽस्तु:
91	13		इति रागाङ्गानि	should be read on p. 92 after इति देशाख्या
172	2		कमावच्छेत्	कमादुत्पत्तेत्
187		9	इत्यभिधीयते	इत्यधिगीयते
194	16		व्याभिलोल्लसित०	व्याभिलोल्लसित०
205		12	सारङ्गचालनिनी०	सारङ्गचालनिनी०
215		11		add प्रबन्ध:, after l. 11
234	14		एवं मध्यमया भेदा:	add अष्टौ कामगणा: स्मृता. (after)
234	14		प्रतिष्ठागास्तु गोदया	add गदद् यागगणा भेदा: (before)
264	13		गवकरद्विप०	गवलगद्विप०
269	6		पृथग्मत्वे	पृथग्मतत्वे
307		5	308 ante	276 ante
315		14	वृद्धै:	वृधं: